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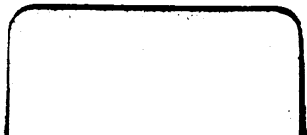


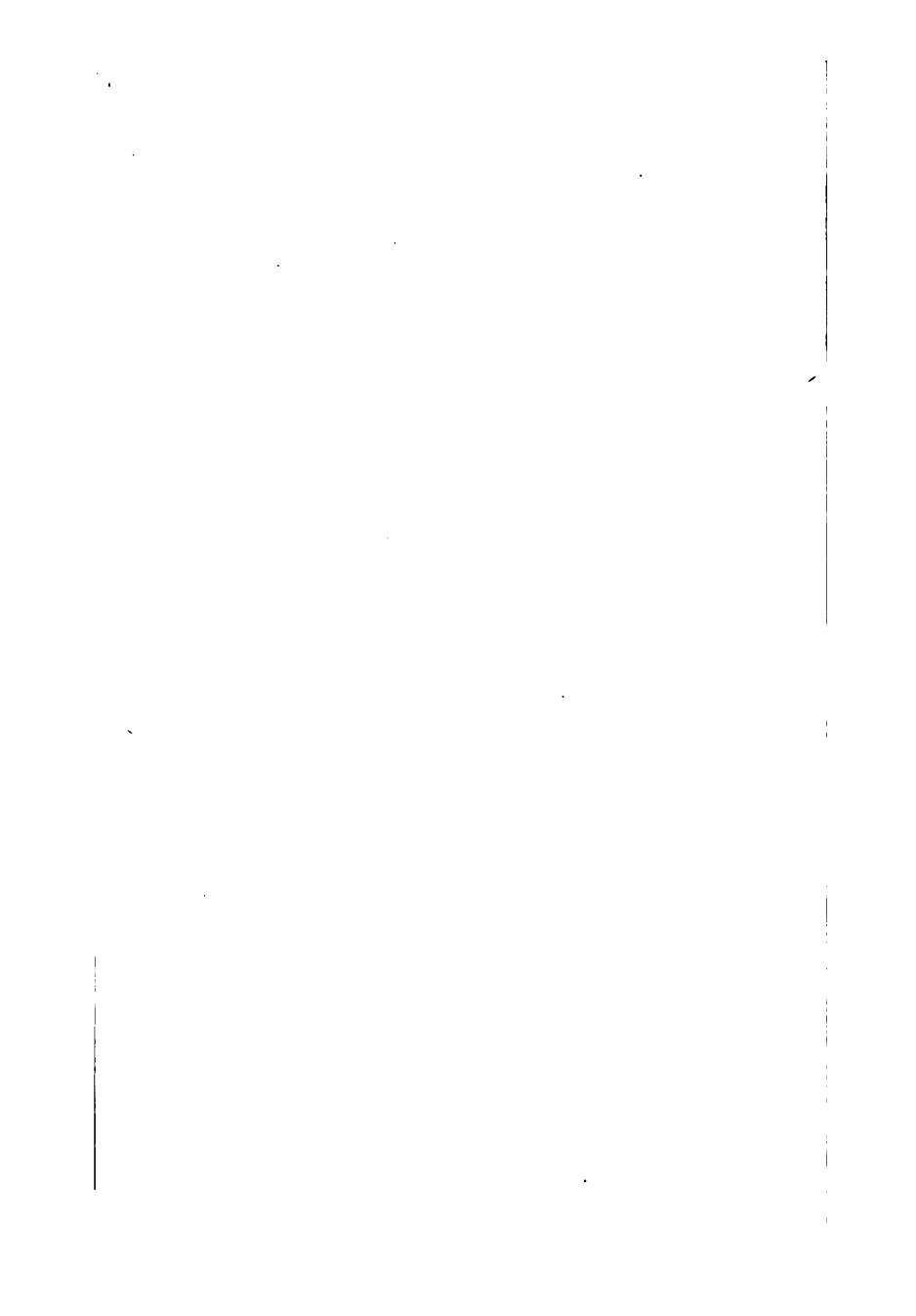
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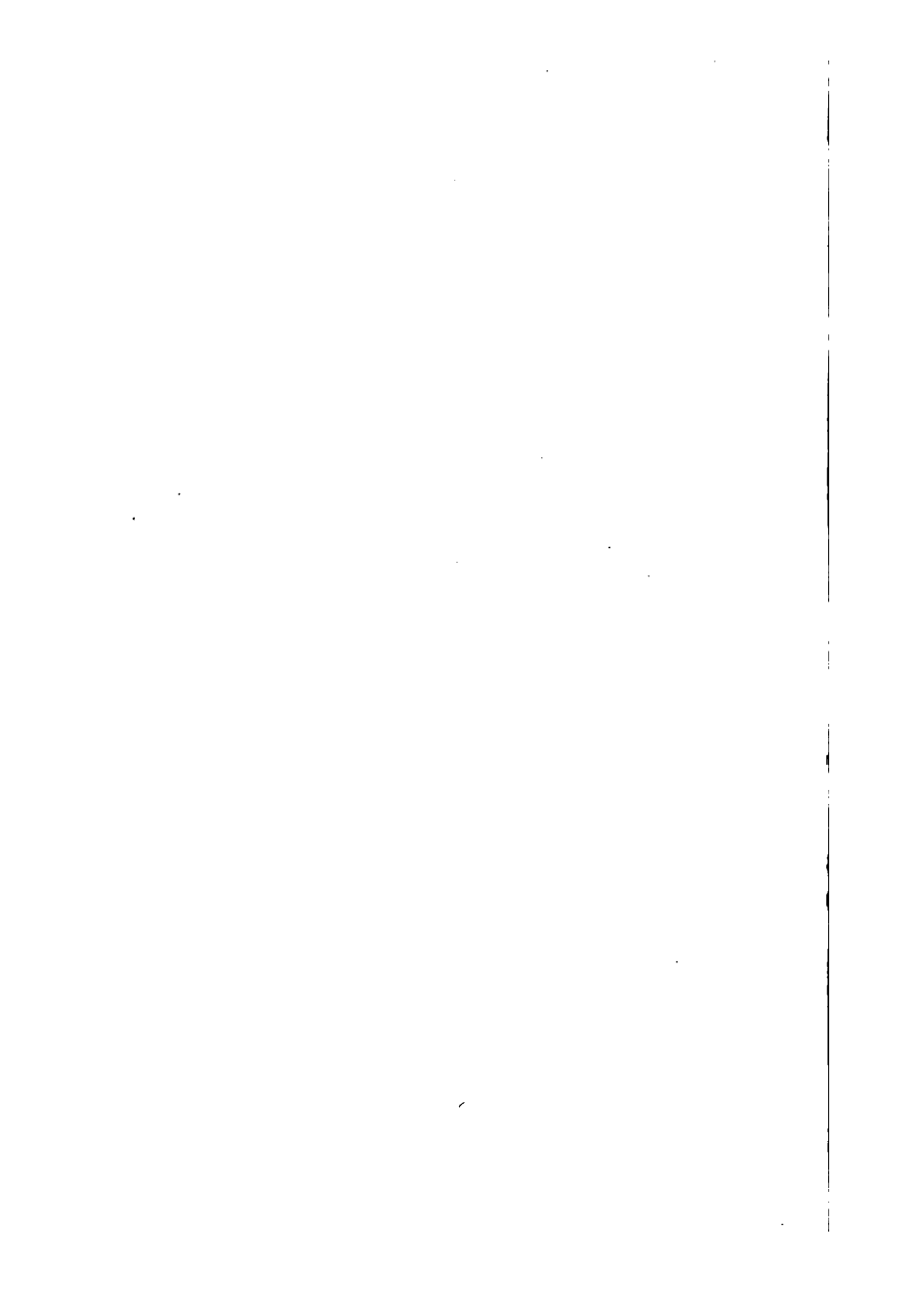
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ΕΥΡΙΠΙΔΟΥ ΑΛΚΗΣΤΙΣ

EURIPIDES' ALCESTIS

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PREFACE

IN preparing this edition of the *Alcestis* I have sought to compass two ends: first, to present, as nearly as may be, the Poet's own words; secondly, to explain those words with fulness and clearness.

In establishing the Text I have relied upon the great critical edition of Euripides by Kirchhoff and upon the special edition of the *Alcestis* by Prinz.¹ Nauck's valuable discussions and emendations in his *Euripideische Studien* (frequently cited in the Critical Notes) have also proved of the utmost service. The conjectures of other scholars on special passages have also (so far as they are known to me) been carefully weighed and accepted or rejected in the light of my best judgment. The Critical Notes contain such

¹ H (which I have collated since the Preface was written) contains nothing of value save the reading of v. 1037.

readings of MSS. as I have deemed to be most valuable and instructive. To present an exhaustive *apparatus criticus* at second hand did not seem to fall within the scope of my work.¹

In the Explanatory Notes I have aimed to exhibit all the Euripidean passages that appeared to throw light upon the *Alcestis*. Aeschylus, Sophocles, and Aristophanes are also freely quoted and cited, as well as such other Greek authors within the range of my reading as furnished appropriate illustrations. The learned edition of Monk, as edited by Hermann with his own and Wüstemann's notes (Leipsic, 1824), has proved of great service in this regard, though I have depended for parallels primarily on my own MS. notes.

In the citation and quotation of the Tragedians

¹ I regret to observe that I have innocently attributed to myself Wakefield's emendation of *ἄλλως* in v. 333. In v. 59 Dindorf also has edited *γηραιῶ* (*Poett. Scen.*, ed. 5). It may be added here that I would accept *χθονὸς κάρω* in v. 45 (edited by Dindorf; Kirchhoff is wrong, I think, in saying "inverterunt Byzantini—propter accentum"). It would have been better, too, had I followed the majority of authorities in editing *τις μ' ἐξάγει* in v. 1080. In v. 781 *ἀκου' ἐμοῦ* would be an improvement (cf. v. 787). In v. 1093 Prinz's *αἰδῶ μὲν αἰνῶ* (suggested in his doctor's dissertation, 1867, but not noticed in his edition) seems better than the traditional text (cf. *Troad.* 718).

the Teubner texts (Weil's Aeschylus, Mekler's Dindorf's Sophocles, Nauck's Euripides) are followed (except in certain minutiae of orthography), unless otherwise specified. In Aristophanes I have followed Meineke's text (Tauchnitz); in Thucydides, Stahl's (Tauchnitz). References to other authors are based on the Teubner texts, unless otherwise stated.

In matters of spelling Meisterhans's *Grammatik der Attischen Inschriften* (second edition) has been, of course, my chief authority. Unfortunately, the inscriptions do not give us all the information we need.

My indebtedness to dissertations, to articles in philological journals, and to works of reference, I have endeavoured to indicate as explicitly as possible. To the long line of editors of Euripides I can make, for the most part, but a general acknowledgment; but wherever I have found myself quoting closely the words of another, I have aimed to state the fact.

In matters of syntax I have frequently quoted the masterly articles of Professor Gildersleeve in the *American Journal of Philology*. References are also given to the revised edition of Professor Goodwin's *Moods and Tenses*.

To those that have in any way assisted me in the making of this little book my heartiest thanks are due. My former teachers, Professors Merriam and Perry of Columbia College, and my friend William O. Wiley, Esq., have given me most kindly advice and encouragement. My friend Professor Sidney G. Ashmore of Union College has read most of the book in MS. or in proof, and has given me the great benefit of his refined and scholarly taste and temperate judgment. Miss Caroline G. Brombacher, a student of Barnard College, has rendered invaluable assistance in the correction of the proof-sheets, in the verifying of references, and in the preparation of the Greek index. The Messrs. Clark's excellent Reader has performed his task with his wonted fidelity and skill.

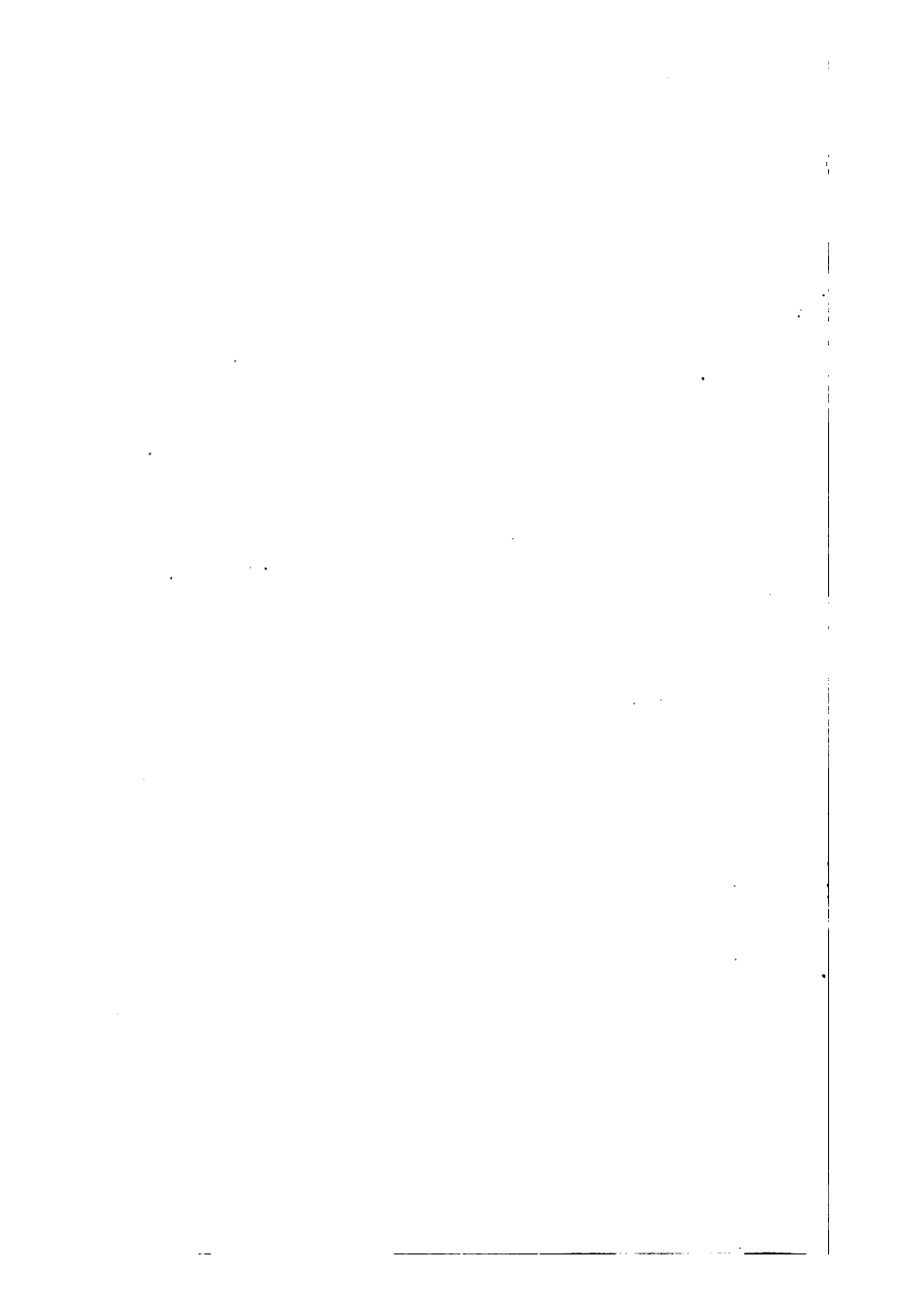
MORTIMER LAMSON EARLE.

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INTRODUCTION

I

THE *Alcestis*, as we learn from a fragment of contemporary record, preserved to us Date and general nature of the play. apparently by Aristotle and Aristophanes of Byzantium (see the Greek argument of the play with the notes thereon), was brought out in the spring of the year 438 B.C., when, according to the tradition, Euripides was in the forty-second year of his life, and the eighteenth of his dramatic career. Thus, though, to the best of our knowledge, the earliest of his plays that has survived in substantial entirety, it is still a work of his mature genius—a fact to which its contents bear ample testimony. From the source mentioned, we learn further that the *Alcestis* was the fourth play of a tetralogy, the several dramas of which appear in this case, unlike

Aeschylus' *Orestea*, to have constituted a formal rather than an organic unity. Now the fourth play of a tetralogy was customarily a satyr-play, a survival of the old crude-form of the tragedy. Such a drama, of which a single complete example is preserved to us in Euripides' *Cyclops*, forms the chief literary link in the chain of evolution between the early songs of the vintage-festival and the tragedy and comedy of the Athenians. But we have only to read the *Cyclops* and the *Alcestis* side by side to mark the gulf that separates them. The humorous scene of the servant and Heracles no more makes the *Alcestis* a tragi-comedy than the speeches of the guard in the *Antigone* and the reminiscences of Orestes's nurse in the *Choëphoroe* would lead us to class the plays in which they stand as other than tragic. The ray of light that shines through the otherwise generally sombre texture of the *Alcestis* is the promise of Apollo at the close of his altercation with Thanatos—the assurance that all things will work together for good. It seems just to regard this play as an attempt on Euripides' part to open a new channel for the drama. The force thus exerted by him was felt in the later development of the Greek comedy in

the period succeeding the Peloponnesian War—the New Comedy (particularly the plays of Menander), to which, through the Romans, we owe so much.

[For a lucid discussion of the various phases of the controversy about the dramatic classification of the *Alcestis* see Gustav Bissinger, *Ueber die Dichtungsgattung u. den Grundgedanken der Alcestis des Euripides*, Erlangen, 1869 and 1871. Valuable remarks are also to be found in M. W. Humphreys' article "The Fourth Play of the Tetralogy" in the *American Journ. of Philology*, vol. i. pp. 187-196. Of less value are the following two dissertations: E. Wilken, *De Alcestide Euripidea*, Berlin, 1868; Julius Ritter, *De Euripidis Alcestide*, Jena, 1875.]

II

The classification of the *Alcestis* is after all of less importance for the study of the plot than scholars have been wont to think. In the employment of this forerunner of the comedy of later Greece and Rome as a medium for the presentation and discussion of those ethical problems that to us are rather associated with the modern novel, Euripides was far in advance of his day and generation; therefore we may almost look upon the *Alcestis* as a modern work. Indeed, if we make allowance

Plot and
characters.

for a certain primitiveness in the domestic relations, we are as well able to deal directly with the men and women that "our Euripides the human" has here set before us, as if they were the creations of one of our contemporaries. Let us then proceed to an examination of the leading personages of our drama, first passing in brief review the story as Euripides tells it.

The righteous and god-fearing prince Admetus is reigning peaceably in Pherae over a broad area of Thessalian country, rich in flocks and herds. His parents are still alive at an advanced age; but the old king Pheres has some time since handed over the active duties of the throne to his son. Admetus has lived in wedlock some years with Alcestis, daughter of prince Pelias of Iolcus and sister to Acastus the reigning sovereign of that place. Their union has been blessed with two children, a son and a daughter. The court of Admetus at Pherae is maintained with the joyous simplicity and open hospitality of the heroic age in Greece.

Now Apollo's son Asclepius was a famous physician that even raised the dead to life. For this cause Zeus slew him with a thunderbolt. In his anger Apollo sought a radical revenge by

destroying Zeus's armourers, the Cyclopes. As a penalty for this murder Apollo was banished from the skies by his father, and compelled to serve awhile under a mortal master. Coming, therefore, to Thessaly he abode with Admetus as keeper of the flocks and herds, blessing the righteous prince with protection and increase. Now Admetus, like so many a favourite of the gods, was destined to an early grave. But Apollo inveigled the Fates into a solemn promise that they would avert the impending doom from Admetus, could he provide himself a willing substitute. So Admetus put the question to all his friends and relations, who with one accord refused to meet death in his stead—save only his young wife Alcestis; she took the burden unflinchingly upon herself.

It is the morning of the fatal day. Apollo, his term of service ended, issues forth from the friendly palace, bidding it farewell and fleeing the contaminating presence of a corpse. The entrance of Death, the sullen emissary of Hades, makes him pause. He seeks to persuade the monster to suffer Alcestis to live out the natural term of her days: for is not Death sure of his prey, and of rich funeral offerings, too, in the

end? But all in vain: Death stands inexorable. Then the God of the Silver Bow in righteous wrath foretells, as he leaves the scene, the pain that Death shall suffer, reft of his prey by Eurystheus's mighty servant, who shall thus reward the hospitality of Admetus. Death, all unshaken in his purpose, enters in at the door of the palace, his sword ready to cut from Alcestis's head the lock that shall be the token of her consecration to the infernal powers.

A company of citizens—the Chorus—now appears before the palace, well aware that this is the day of Alcestis's doom, but as yet uncertain whether the end be already come. No human supplications can longer avail; only the hero-physician Asclepius could bring back the dead to life, and he has already paid the penalty of his temerity.

To the embassy of condolence enters one of Alcestis's handmaids, who describes in most affecting terms her mistress's farewell to the beloved home. She further announces that Alcestis is about to come forth to look her last upon the warm precincts of the cheerful day; then retires within to inform her master of the presence of his sympathising subjects. The

interval that elapses before the appearance of Alcestis is filled with the prayers and expressions of sympathy of the Chorus.

Alcestis supported in Admetus's arms bids farewell to the upper world and to the distant home of her childhood at Iolcus. The visions of the underworld rise before her; she hears Charon call her and feels Death's grasp. Then she delivers her dying charge to Admetus, earnestly beseeching him to consult for the welfare of her children and praying him not to afflict them with a stepmother. Admetus seeks to comfort her, and promises that he will remain true to her memory. Alcestis commits the children to him, bids them and him a last farewell, and dies. The little boy Eumelus utters a plaintive lament over his dead mother. The sympathising subjects seek to comfort Admetus, who proclaims a solemn public mourning, and sorrowfully retires with the dead princess and the children.

The Chorus prays for the repose of Alcestis's soul, predicts her future fame throughout the Greek world, and desires for itself experience of such wifely unselfishness. At this juncture Heracles approaches the palace on his way to Thrace, whence he must bring back for Eurystheus

the man-eating horses of Diomedea. During the dialogue between Heracles and the leader of the Chorus, Admetus comes forth again with shorn head and clothed in mourning-robcs. In response to Heracles' friendly inquiries, the prince gives him to understand that Alcestis is not yet dead, but that he is about to conduct the funeral of a ward of his that has just died in the palace. Heracles, as obtuse as he is whole-hearted, and unaware that this is the "appointed day" for Alcestis, accepts his friend's explanation, but proposes, in view of the approaching funeral, to seek entertainment elsewhere. This Admetus will not listen to, but amazes his subjects by hurrying the reluctant, yet hungry and thirsty, Heracles into a guest-chamber. This conduct he proudly justifies to the astonished Chorus, who, as soon as he has retired, celebrate their noble prince and the divine blessings of his righteous reign, affirming at the close of their song their confidence that all will yet be well with him.

Admetus now reappears at the head of the funeral-proccssion. He is bidding the Chorus pay the final tribute to the dead, when he is interrupted by the entrance of the old king, accompanied by servants laden with funeral gifts

for Alcestis. Pheres's would-be sympathy is coldly and contemptuously met by his son, who bitterly reproaches his parents with their lack of devotion to him. He renounces all filial ties, and formally transfers his obligations as son to the devoted woman he is about to bury. Pheres replies with equal bitterness and more than equal justice. The leader of the Chorus fails to pacify the angry princes, who, after exchanging a series of brief and cutting sentences, part with a closing taunt from the old man and a renewal of the repudiation of filial ties on the part of Admetus. The latter then proceeds on his way to the grave, accompanied by the Chorus.

During the preceding scene Heracles has been enjoying the pleasures of the table, much to the dissatisfaction of his attendant. The latter now leaves the guest-hall to complain of the incivility of the stranger, whose mere presence has sufficed to prevent the slave from paying the last honours to his beloved mistress. Heracles follows him up to give him a half-sober lesson in the philosophy of cheerfulness; but his advice to lay aside sadness and indulge in the transitory pleasures of life has little relish for the servant, who declares that he has no spirit for mirth.

The resulting dispute reveals to the astonished and sobered Heracles the true state of affairs. Touched by the unswerving adherence of Admetus to his courtly principles even in the face of such a bereavement, Heracles at once announces his resolution to do battle with Death and restore Alcestis to her husband, as a worthy return for the latter's hospitality, as well as an atonement for his own unwitting intrusion.

The funeral-procession now returns with the sorrowing Admetus, whom grief cuts to the quick as he realises his utter loneliness. He confesses to the Chorus, in answer to their vain attempts at consolation, his full sense of his unhappy state. His conscience smites him, and he feels that his father's reproaches upon his cowardly selfishness will find an echo in the mouths of enemies. Life is no longer of value to one plunged in such infamy and misfortune.

The Chorus sings of the power of necessity and predicts heroic honours for Alcestis, until Heracles again appears upon the scene. He leads with him a veiled woman, whom he claims to have received as a prize at some local games. His request that Admetus keep her for him against his return from Thrace meets with a host

of objections. The woman, says Admetus, is young and apparently beautiful. Either she must be exposed to the wantonness of men-servants, or, if taken more closely under the master's protection, cause scandal. Then, too, she looks like Alcestis. Admetus cannot bear to see her about him. The leader of the Chorus urges him to accept a providential gift. Heracles wishes it might be in his power to bring back Alcestis from the grave—a sentiment to which Admetus makes a courteous but melancholy reply. In the succeeding dialogue Admetus will accept of no consolation. He is bound to remain true to his wife's memory—much to the surprise of Heracles. But at last, for fear of exciting Heracles' displeasure, Admetus does consent to receive the veiled woman into the palace; and, since Heracles will not entrust her to servants, the prince himself, with averted face, gives her his hand. At this juncture Heracles draws aside the veil and bids Admetus see whether the stranger be really like his wife or no. Admetus is lost in astonishment and cannot at first believe his eyes, but is at length convinced by Heracles. The latter then hastens away to Thrace with the fervent blessings of Admetus, who at once pro-

claims a public thanksgiving throughout his domains. *τοιόνδ' ἀπέβη τόδε πρῶγμα.*

In the four leading characters of this drama—Alcestis, Admetus, Pheres, and Heracles—we have distinctly Euripidean figures. In themselves these personages are just such as each one of us could find among the people he has known,—a thoroughly devoted wife and mother, a selfishly affectionate husband, a hale old man fondly attached to his remnant of life, and a hearty devil-may-care sort of fellow, whose more selfish traits proceed from a superabundance of animal spirits, not from cold and politic calculation. Admetus, under other circumstances, might have met his early death becomingly: it is the fatal gift of the god that brings out his faults in full noonday light. Imagine, Euripides seems to say to us, a prince whose righteousness has won him not only peace and prosperity from his divine guest, but also the averting of a premature death—provided that he find a willing substitute. Imagine such a man, with all a Greek's delight in youthful strength and abhorrence of crabbed age, putting the question of substitution to superannuated parents, who had thus far shown all a Greek parent's ambition for a proper

maintenance of the family,—imagine him putting this question only to meet with rebuff, while his young and happy wife, without a moment's hesitation, takes his place and awaits with unswerving fortitude the day of doom. Admetus has not the strength to resist the temptation: his love is as fully the extreme type of man's love as that of Alcestis is the extreme type of woman's. She yields so unfalteringly that he does not realise the loftiness of her spirit or the abjectness of his. All his pride, his feeling of princely dignity, his sense of importance, as a man,—all these feelings unconsciously appeal to his artificial standard of virtue, while, in reality, they are leading him to an act of the utmost baseness. He puts aside his doom, lets his devoted wife die, reproaches his parents for their pusillanimity, and solaces himself by maintaining his character as princely host in the presence of an act of self-sacrifice that fairly robs his own proud hospitality of all its merit. But Admetus is not bad at heart; his is a character capable of redemption. He is unworthy of his wife, as he himself feels when all is over and he returns to his deserted home. But the very pride that blinded him to his sin has made him

steadfast in what he conceived to be his duty; and his hospitality to Heracles saves him from utter ruin. He is as strong in his constancy to his wife's memory as he was weak in yielding her to death in his stead; and we feel that to the new Admetus, with eyes fully open to his sin and folly, the restoration of Alcestis comes not indeed as a reward of fortitude or heroism, but as a concession from a higher power to human weakness in a man whose punishment had been already as bitter as his fault had been great. Thus it is that Euripides depicts the interplay of motives purely human, whether noble or base, in the artificial atmosphere produced by a miraculous gift that man is unable wisely to use—the power to sway destiny. As an Euripidean parallel, we think of the use that Theseus (in the *Hippolytus*) makes of the power granted him by Posidon; and we see that the poet would teach us the oft-repeated truth, that the book of fate is wisely sealed to mortal eyes.

As to the details of the conduct of Pheres and Heracles, it seems needless to add much to the remarks on the several scenes and speeches (see the Commentary). Heracles' character has been vindicated, as Euripides would have had it, by

Hermann and Browning. As he stands revealed to the eyes of a candid reader of this play, the son of Alcmena is one of the most successful of the master's creations. He is a type of the higher animal nature, not over-fine, but, on the other hand, without a grain of meanness or pettiness in his composition,—one from whom the dross of earth must be purged by fire, but yet one in whom the purging will leave the pure gold of a constant and straightforward spirit, ever toiling upward along the rough and thorny road.

Pure wifely and motherly devotion; hearty, fleshly manliness joined with a simple fidelity to a plain duty: such are the strongest types of man and woman that Euripides has given us. Proud, self-important, youthful manhood, nursed in luxury and spoiled by prosperity; old age never weary of life, though its keener pleasures be fled, and unwilling to bate one jot of its rights: in the presence of this other equally true, though less noble, humanity, we forbear to criticise;—for, to adapt the words of Anaxagoras, *Scimus nos genitos esse mortales*.

[In addition to the works cited under I. compare G. Hermann, *Dissertatio de Euripidis Alcestide* (prefixed to

Hermann's edition of Monk's *Alcestis*, Leipsic, 1824); R. Browning, *Balaustion's Adventure* (a most successful poet's rendering of a poet: the interspersed comments on the characters are of great value).]

III

In point of subject the *Alcestis* is characteristic of that portion of Euripides' dramatic activity which antedates the Peloponnesian War (455-431 B.C., *Peliades* to *Medea*). During that time, as shown by Wilamowitz-Moellendorff (*Analecta Euripidea*, p. 176 sq.), the poet 'sought to win the favour of his audience by the use of novel subjects' (ad id incubuisse [Euripidem] ut novis et inauditis fabulis Athenienses delectaret, *op. cit.* p. 177). It is noteworthy, too, that the *Peliades*, the *Alcestis*, and the *Medea*, all have to do with Thessalian myths, and that the leading characters in all three plays are in some way connected with the royal family of Iolcus. In the *Peliades* the story of Pelias's daughters (briefly touched upon in *Med.* 9 sq. and 504 sq.) was told at large; and Alcestis is one of the daughters of Pelias, though she is not thought of in the play that bears her name as connected with the gruesome doings of the *Peliades*.

For the plot of the *Medea* Euripides was indebted, as we learn from the statement in the first *ὑπόθεσις* to that play and from a comparison of existing fragments, to a tragedy by one Neophron: therefore the question not unnaturally arises whether our poet was similarly indebted to some earlier or contemporary dramatist for the outline of the *Alcestis*. Though we cannot answer this question positively either way, there are certain considerations that incline one to claim originality for Euripides. First, the novelty (to the best of our knowledge) of the use of such a drama as the *Alcestis* in place of a satyr-play; secondly, the freshness and vigour of the treatment of the subject by Euripides; thirdly, the fact that in the *Alcestis* at least two characters that, whether on the stage or in popular song and story, held a low and contemptible position are raised to varying degrees of dignity, namely, Heracles and Admetus. The maintenance of a noble, albeit brutally noble, type of the former is characteristic of Euripides, as we learn from the *Hercules Furens*; and an endeavour to improve the status of the latter might well emanate from the same spirit. The popular character of Admetus among the Athenians appears to have

been that of the typical coward, as we may gather from the opening of a familiar table-song (σκόλιον):

Ἄδμήτου λόγον, ὃ ἑταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει,
τῶν δειλῶν δ' ἀπέχου, γνοὺς ὅτι δειλῶν ὀλίγη χάρις.

(See schol. on Aristoph. *Vesp.* 1231 Dind., Athenaeus, 15, 695 C.) Here then we seem to detect something of that sophistic tendency, characteristic of the time and of our poet, to support the weaker side, so far as possible. That in so doing Euripides has set before us a very human, even if, in many ways, a weakly human, figure, I am disposed to regard as no mean achievement.

IV

A word may be said in passing about the chronological position of the *Alcestis* in relation to two well-known plays of Sophocles, the *Ajax* and the *Antigone*. These are certainly the oldest extant plays of their author; but their exact dates are matter of conjecture. Let us see whether a study of the *Alcestis* will give us any light on the subject.

There are certain passages in the *Alcestis*

Chronological
relation to *Ajax*
and *Antigone*.

that are so similar to certain others in the two plays of Sophocles just mentioned, that we seem bound to infer either imitation of Sophocles by Euripides, or the reverse. (For parallels with the *Ajax* see notes on vv. 19, 145, 295-8, 529, 920 *sq.*, 950; for parallels with the *Antigone*, notes on vv. 202 *sq.*, 298, 383, 898 *sq.*) If we can determine the question of priority for either or both of the Sophoclean plays with reference to the *Alcestis*, we shall obviously have established at least a *terminus ante* or *post quem* for their dating. In the case of the *Antigone* this seems to me possible. In my notes on the *ὑπόθεσις* of the *Alcestis* I have endeavoured to show that the words τὸ δράμα ἐποιήθη ιξ refer to the year of the poet's dramatic career in which the *Alcestis* appeared. In the Aristophanic *ὑπόθεσις* to the *Antigone* we read similarly λέλεκται δὲ τὸ δράμα τοῦτο λβ (32). Now Sophocles, according to the *Parian Chronicle*, first appeared as dramatist in Ol. 77, 4 (468 B.C.): accordingly, if the statement just quoted refers to the year of his dramatic career, we obtain as the date of the *Antigone* 437 B.C., the year following the appearance of the *Alcestis*. The well-known imitative faculty of Sophocles (displayed, as

regards Euripides, most prominently in *Trachiniae* and *Philoctetes*) had led me, without reference to the calculation based on the statements of Aristophanes of Byzantium, to suspect that the *Antigone* was later—and but little later—than the *Alcestis*. Whether the computation made above be adequate to confirm that suspicion, and sufficient, in conjunction with the verbal parallels, to establish the precise date of the *Antigone*, must be left to the judgment of others.

As to the *Ajax* the verbal parallels with the *Alcestis* are very obvious, while the antique cast of the drama places it nearly on a footing with the *Antigone*,—indeed, it seems probable that the *Ajax* should be regarded as the earlier of the two Sophoclean plays. (Cf. Jebb's Introduction to the *Ajax*.) In that case the imitation would be on the part of Euripides. To this view I cannot but incline, though unfortunately the data are inadequate to a more definite settlement of the question.

[In regard to the imitations of Sophocles in Euripides' earlier plays see F. Schroeder, *De iteratis apud tragicos Graecos* (Strasburg, 1882), p. 121. As a further parallel between the *Ajax* and the *Alcestis* the death-scenes enacted before the eyes of the audience should be noted. Debates about burial-rites are common to *Ajax* and *Antigone*.]

V

Strenuous efforts are now making in certain quarters to force the revolutionary Stage-setting. opinion that in the old Attic theatre an elevated stage was not habitually employed by the actors, but that both actors and chorus performed their respective parts on the common level of the orchestra before a *προσκήνιον* with a single door in the middle. The platform at the height of the proscenium-wall is asserted not to have been the actors' 'speaking-place' (*λογεῖον*), but rather the 'speaking-place of supernatural personages' (*θεολογεῖον*). It might also be used in the case of housetop-scenes (as, *e.g.*, at the opening of the *Agamemnon*) and for other aërial performances. In the Commentary the traditional view of Vitruvius and Pollux is maintained,—a view that the writer has elsewhere endeavoured to support by an analogy between the Pnyx and the theatre of Aeschylus. (See the *Fourteenth Annual Report of the Archaeological Institute of America*, 1892-93, p. 61 *sq.*) Inasmuch as considerable zeal has been shown of late in favour of the revolutionary theory, it may not be

out of place here to state rather fully the argument from analogy just cited, as well as to draw into prominence a somewhat neglected point in regard to the number of stage-doors requisite for the performance of an Attic tragedy.

To the question, What determined the 10-12 foot height of the Greek stage, or, if you will, *προσκήνιον*? the German archaeologist Dörpfeld, the leading advocate of what may be called the stageless theatre, answers: The *προσκήνιον* served to represent a house, and Greek houses were customarily about 12 feet high. But, granted that this was the height of Greek houses in the fifth century B.C., we must still accept Dr. Dörpfeld's hypothesis, that actors and chorus occupied the same level in front of the *προσκήνιον*, in order to accept his explanation of the height of the *προσκήνιον*. But cannot this height be otherwise explained? Professor Ernst Curtius well says (*Berliner Philologische Wochenschrift*, 21st January 1893): "Whenever among the Greeks a singer, a cithern-player, or an orator, comes before an audience, he mounts a *bema* ('footing,' 'platform'), in order the better to be seen and understood." Now it needs but a glance at the speeches, the rolling *ρήσεις*, of the

Attic drama, from the *Suppliants* of Aeschylus to the *Bacchantes* and *Aulid Iphigenia* of Euripides, to appreciate how essentially oratorical the actor's part was. It needs merely a moment's recollection of the fact that the whole history of the developed Attic drama coincides with the period of the great Attic democracy, from the fall of the Pisistratidean τυραννίς to the fall of Athens at the close of the Peloponnesian War, to appreciate the democratic character of the drama and to see how natural it is that we should find mirrored in it all the strongest influences of the times—the whole Attic spirit. Thus the growth and spread of the Athenian empire, and the consequent widening of geographical knowledge among the Attic Greeks, find a reflection in the geographical digressions of Aeschylus' *Suppliants* and *Prometheus Vincetus*, just as truly as the Persian invasion has its dramatic counterpart in the tragedy of the *Persians*, and as the transmarine losses of the Athenian arms in 460-459 B.C. find their reflex in the *Agamemnon*. (On the *Agamemnon* see A. C. Merriam, "Telegraphing among the Ancients," *Arch. Inst. of America, Classical Papers*, vol. iii. no. 1.) So then, if not in its origin, yet in its supreme development,

the actor's part goes hand in hand with the growth and development of Attic oratory under the Clisthenean democracy. Thus we may say that the stage represents Athenian oratory,—nay, even that the Aeschylean stage would be but the *βῆμα* of the orators in holiday guise at the festival of Dionysus. It was, then, no unnatural thing that the assemblies of the Pnyx should be transferred for the most part to the theatre of Dionysus. But where and what was the Pnyx? what aid does it afford in the discussion of our scenic problem?

“The assemblies,” says Pollux (viii. 132), “were formerly held in the Pnyx. The Pnyx was a place near the Acropolis (*πρὸς τῇ Ἀκροπόλει*, perhaps an error for *πρὸς τῷ Ἀρειοπάγῳ*?), arranged with ancient simplicity, not with the elaborateness of a theatre. Later the other assemblies were held in the Dionysiac theatre, only those for the election of magistrates in the Pnyx.” We have here to observe that Pollux recognised a similarity between Pnyx and theatre. The Pnyx is a sort of simple theatre: conversely, then, the theatre would be an elaborate Pnyx. Now there is good ground for the belief that the imposing rock-cut precinct S.W. of the Areo-

pagus, and just within the Themistoclean walls, is the Pnyx of Pollux. The careful account of Messrs. Crow and Clarke (*Papers of the American School of Classical Studies at Athens*, vol. iv.), based on personal surveys and excavations, and with knowledge of the ancient evidence and of the discussions of modern scholars, should seem to afford ample support for this view. If, then, this be the Pnyx, we look for points of similarity between it and the theatre. We find a place of assembly of roughly semicircular form, somewhat like the orchestra. We find behind this a wall of rock at the middle of which juts out a platform with steps on three sides. This is surmounted by a squared block accessible from the platform just mentioned by steps on either side. (See Baumeister's *Denkmäler*, vol. i. p. 158 sq.) Behind and above this, again, rise rock-hewn step-like seats. Farther back we find an altar. Even Milchhoefer (in Baumeister's *Denkm.*, *loc. cit.* p. 159), who sees in all this only a primeval place of assemblage for the worship of Zeus, is so far struck by the general likeness to a theatre that he suggests that there may have been choral-dances on the orchestra-like area. Now the rectangular top of the block that surmounts the projecting step-

structure—*βῆμα* as we may fairly call it—was 3 mètres (= 10 Graeco-Roman feet) above the level of the place of assembly. Suppose, then, that the Athenians were accustomed to their orators speaking from an elevation of ten feet, what more natural than that the height of the *βῆμα* should condition the height of the Aeschylean stage, — should give, in short, its minimum elevation ?

But much difficulty has been found in supposing the chorus to speak to the actors from the depth of ten or twelve feet. Does the chorus, as a body, do this to any great extent ? If we look into Aeschylus, we shall find various devices for drawing the chorus, or rather, it appears, more particularly the leader of the chorus (*κορυφαῖος*), to a position near the actor, when there is to be any dialogue between the two portions of the company. The *Suppliants* of Aeschylus furnishes abundant illustration of this. Such a structure as that of the steps, platform, and *βῆμα* of the Pnyx should seem most perfectly to meet all the requirements of the case, and to solve the question as to the method of communication between chorus and actors. Such a structure, if made of wood, could

be placed before the *προσκήμιον* as occasion required. The coryphaeus might, if necessary, mount to the *βῆμα* proper, the rest of the chorus gather on the platform and steps. Thus we have a compromise between the *thymele* (*θυμέλη*) as understood by Wieseler and other scholars (a hypothetical temporary platform set especially for the chorus, intermediate in height between the level of the orchestra and the top of the proscenium-wall), and the theory of a straight flight of steps connecting *ὄρχήστρα* and *λογεῖον*. If we adopt the theory of a wooden *βῆμα*, we can read in a new light the early plays of Aeschylus, and comprehend more adequately their stage-setting. Indeed, the writer was led to this idea of the *βῆμα*, not by studying the remains of the Pnyx, but by examining the *Suppliants* of Aeschylus, and endeavouring to form an adequate conception of the sort of setting demanded by the situations.

Dr. Dörpfeld urges, as an objection to a flight of steps before the *προσκήμιον*, that such a structure would be in the way of the chorus, inasmuch as it would have to be at least 15 feet long. The entire structure of the *βῆμα* of the Pnyx projects 20 ft. 9 in. ; but if we assume, a

above, that the body of the chorus could easily gather upon the lower platform of the *βῆμα*, when it was desirable that they come into closer contact with the actors, the objection urged against steps on account of the space thus occupied in the *ὀρχήστρα* is largely invalidated.

As to the number of stage-doors requisite to the performance of an Attic tragedy, it has been urged by Dörpfeld and his followers that the single door found in the middle of the *προσκήνια* of extant Greek theatres (that of Megalopolis forms a striking exception in having no door in the *προσκήνιον*: see *Journal of Hellenic Studies*, Supplementary Papers, i. 1890-91) was that used for the entrances and exits of actors to and from the palace or the like that formed the background. Accordingly the statements of Vitruvius and Pollux (see Haigh, *The Attic Theatre*, p. 174, note 4) about three doors in the *σκηνή*—a middle or chief door for the more prominent personages, and two side-doors representing entrances to guests' apartments or the like—are condemned by the advocates of a stageless theatre as based on error. Let us see now whether we do not find in the plays themselves ample support, if not necessity, for the presence of more

than one door, and hence, by consequence, for the elevated stage.

In the *Alcestis*, as pointed out in the note on v. 545, Admetus directs a servant to take Heracles into 'guest-chambers (*ξενῶνας*) outside of the main apartments of the palace' (*δομάτων ἐξωπίους*). It seems clear from the other passages in which Euripides makes use of the word *ἐξώπιος* that he intended it to be understood in the sense of 'outside of,' 'external to,' from the point of view adopted by the speaker (see *Med.* 624 *χρονίζων δομάτων ἐξώπιος*, *Suppl.* 1038 sq. *ἡ δόμων ἐξώπιος βέβηκε*). Now this scene in the *Alcestis* is perfectly intelligible (together with the reference to the *θύραι μεταυλοι*) if we suppose the *ξενῶνες* to be represented, as Pollux says they were, by a side-door opening upon the stage. Of course, the 'doors between the courts' are supposed to be within the palace.

A further support of this view is the subsequent appearance of the servant and Heracles, who may well enough be shown at the side-door of separate guests' apartments in the wing, as we should say, of the palace. This is motived by the servant's desire to air his feelings. His

absence naturally provokes the excited guest to pursuit. Such an appearance upon the stage is, of course, only a crude substitute for the exhibition of an interior by means of shifting scenery. (The *ἐκκύκλημα* may have been used, though it is not necessary here.) While, as has been said, such an appearance would be natural, or at least tolerable, just outside the guest-chamber, it would be intolerable were we to assume that the servant and guest had to pass through the length of the house. Indeed, the most fatal objection to the whole theory of the use of but one door in this play is that Heracles was to be kept in ignorance of the real state of affairs and altogether apart from the mourning which was going on in the main-palace over the corpse of Alcestis.

In view of all this, I have no hesitation in saying that the *Alcestis*, as written, could not have been adequately represented without at least two doors in the back-scene—whether we call the latter *σκηνή* or *προσκήμιον*. We find the same state of affairs in the *Medea*, when the nurse hurries the children 'into the house' (*σπεύδετε θᾶσσον δώματος εἴσω*, v. 100) on hearing the cry of Medea from within. Surely

they would not be told to run into the very arms of the person they are studiously to avoid, but would rather be directed to separate rooms indicated scenically by a side-door. Again a side-door representing the priestess's quarters seems to be required in the *Tauric Iphigenia*, as well as in the opening scene of Aeschylus' *Eumenides*. Of course, the use of the *πάροδοι* in such cases is quite out of the question.

[In addition to Albert Müller, *Lehrbuch der Griechischen Bühnenalterthümer*, Freiburg i. B., 1886 (K. F. Hermann's *Lehrbuch der Gr. Antiquitäten*, vol. iii. pt. 2), A. E. Haigh, *The Attic Theatre*, Oxford, 1889, and the article "Theatergebäude" in Baumeister's *Denkmäler*, vol. iii., the reader should consult U. von Wilamowitz-Moellendorf, "Die Bühne des Aeschylos" in *Hermes*, vol. xxi. 1886, and B. Todt, "Nocheinmal die Bühne des Aeschylos" in *Philologus*, vol. xlvi. 1889 (the latter of these two articles a most brilliant refutation of the former); also Edward Capps, "The Greek Stage according to the Extant Dramas" (*Transactions of the American Philological Association*, 1891), and John Pickard, "The Relative Position of Actors and Chorus in the Greek Theatre of the Fifth Century B.C." (*Am. Journ. of Philology*, vol. xiv. nos. 1-3). The former of the two monographs last mentioned, both of which adopt the Dörpfeldian theory, is especially rich in citations of the literature of the subject, which is also discussed in *Philologus*, 6th Supplement, 1892, by Albert Müller, "Die neueren Arbeiten auf dem Gebiete des Gr. Bühnenwesens." For the results of the most recent excavations in Greek theatres see *American Journal of Archaeology*, vols. v. and vii. (also vol. viii. no. 3), and

Journal of Hellenic Studies, Supplementary Papers i., 1890-91 (the Appendix A, "A Plea for Vitruvius," pp. 92-96, is especially timely and valuable).]

VI

The great critical edition of Euripides by The Text. Adolf Kirchhoff (2 vols., Berlin, 1855) marks an era in the study of the text of our poet's extant dramas. Kirchhoff distinguished two classes of Euripidean MSS.: the one representing an ancient edition of nine plays (*Hecuba*, *Orestes*, *Phoenissae*, *Medea*, *Hippolytus*, *Alcestis*, *Andromache*, *Troades*, [*Rhesus*]); the other, an edition of nineteen plays. To the MSS. of the former class, especially to *Codex Marcianus* 471 (A), in the library of St. Mark at Venice, and *Codex Vaticanus* 909 (B), in the library of the Vatican, both written in the twelfth century, Kirchhoff gave much greater weight than to those of the second class. The chief representatives of this are two: *Codex Laurentianus* (called by Kirchhoff *Florentinus*) 32, 2, and *Codex Palatinus* 287, the former preserved in the Laurentian Library at Florence, the latter in the library of the Vatican. According to Wilamowitz-Moellendorff (*Anabecta Euripidea*, Berlin, 1875), these MSS. are both

directly derived from a lost MS., written not earlier than the twelfth century. From this the *Codex Laurentianus* was copied early in the fourteenth century, the *Codex Palatinus* towards the end of the same century (*op. cit.* pp. 3-9).

That Kirchhoff erred in assigning too great weight to the MSS. of the former class should be evident to any attentive and unbiassed reader of his *apparatus criticus*. Nauck in his *Euripideische Studien* (two parts, St. Petersburg, 1859 and 1862) has occasion to notice the superiority of the readings of the Palatine and Laurentian MSS., *e.g.* at ii. p. 63 (on *Alc.* 482). Wilamowitz-Moellendorff (*op. cit.* p. 2, note 2) says: "In Alcestide et aliquotiens in Troadibus codicibus PC [Palatine and Laurentian, Kirchhoff's *BC*] vere fidem a Kirchhoffio derogatam restituit Nauckius." Rudolf Prinz in the preface to his valuable critical edition of the *Medea* (Leipsic, 1878) says (p. ix.): "Pretium duarum classium non prorsus par est, cum numerus vitiorum et interpolationum primae classis minor sit, sed secunda classis non multo deterior ac nequaquam hercle contemnenda est."

In endeavouring to establish, as far as lay in my power, the text of the present play, and to

present an accompanying selection of the more important and instructive variant readings of the MSS., I have used as a necessary basis the *apparatus criticus* of Kirchhoff and, as a corrective and supplement thereto, that of Prinz in his critical edition of the *Alcestis* (Leipsic, 1879; a valuable notice of this by N. Wecklein is to be found in *Neue Jahrbücher für Philologie*, 1879, pp. 657-661). In designating the MSS. in the Critical Notes I have followed the system adopted by the latter scholar. This is sufficiently explained in the following table.

B = Cod. Vaticanus 909 (B¹ = the first hand;
b = the second hand).

S = the ascertainable reading of the lost archetype of the following two MSS.:

L = Cod. Laurentianus 32, 2 (L¹ = first hand; l = second and third hands).

P = Cod. Palatinus 287 (P¹ = first hand;
p = a more recent hand).

a = Cod. Parisinus 2713 (a¹ = first hand;
a² = second hand; a³ = several later hands).

[This is an elegantly written vellum MS. of the thirteenth century. Kirchhoff (vol. i. pp. v.-vi.) ranks it among the representatives of a Byzantine grammarian's edition of the text of his first class.]

C = Cod. Havniensis 417.

[At Copenhagen. Kirchhoff places it in his first class. Wilamowitz-Moellendorff (*op. cit.* p. 2, note 2) makes light of it ("arbitror librum illum omni auctoritate carere"), but it sometimes contains the right reading.]

c = Cod. Laurentian. 31, 10.

d = Cod. Laurentian. 31, 15.

[These are classed by Kirchhoff (vol. i. pp. vi.-vii.) with *Cod. Parisin.* 2713 (a), from which they differ but slightly (see Prinz's preface to the *Alcestis*). They are cited in my notes on v. 427.]

H = Cod. Harleianus 5743.

[A late MS. in the British Museum, classed by Kirchhoff with L and P. Of the *Alcestis* it contains only vv. 1029 to the end. (See Paley's *Euripides*, vol. iii. pref. p. xx.) This MS. is cited on v. 1037.]

The abbreviation *rell.* (Prinz *r.*) = the other MSS. (with reference only to B, S, and a).

The text of the *Alcestis* derived from these sources is a good text, as texts of the Greek dramatists go, but often needs external aid. It is impossible consistently to follow any one of our Euripidean MSS. to the exclusion of the others, and we sometimes obtain the true reading from a quotation handed down in the writings of some other ancient author. It must be said, however, that the combined testimony of L and P is very valuable. Were it not for these two MSS. we should be left without any traditional authority for the true reading of a considerable number of passages in the *Alcestis*. Partisanship in the matter of MSS., such as that displayed by the great Kirchhoff, cannot but be detrimental to a sound study of ancient texts.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΑΠΟΛΛΩΝ
ΘΑΝΑΤΟΣ
ΧΟΡΟΣ
ΘΕΡΑΠΙΑΝΑ
ΑΛΚΗΣΤΙΣ
ΑΔΜΗΤΟΣ
ΕΥΜΗΛΟΣ
ΗΡΑΚΛΗΣ
ΦΕΡΗΣ
ΘΕΡΑΠΩΝ

But two actors (*ὑποκριταί*) were required for this play, the protagonist (*πρωταγωνιστής*) taking the parts of Apollo, Alcestis, Pheres, and Heracles; the deuteragonist (*δευτεραγωνιστής*) those of Death, Admetus, and the servants. In the closing act (*ἐξοδος*) the part of the silent Alcestis was taken by a supernumerary,—in other words, Alcestis is here a *κωφὸν πρόσωπον* (*muta persona*). Eumelus's part (v. 394 *sqq.*) was a *παραχορήγημα*, the boy who represented Eumelus not being reckoned among the actors proper. (See Haigh's *Attic Theatre*, p. 212.)



ΥΠΟΘΕΣΙΣ

Ἄπολλων ἤτησατο παρα τῶν Μοιρῶν ὅπως ὁ Ἄδμητος τελευτᾶν μέλλων παράσχη τὸν ὑπὲρ ἑαυτοῦ ἐκόντα τεθνηξόμενον, ἵνα ἴσων τῷ προτέρῳ χρόνον ζήσῃ. καὶ δὴ Ἄλκηστις ἡ γυνὴ τοῦ Ἄδμήτου ἐπέδωκεν ἑαυτήν, οὐδετέρου τῶν γονέων θελήσαντος ὑπὲρ τοῦ παιδὸς ἀποθανεῖν. μετ' οὐ πολὺ δὲ ταύτης τῆς συμφορᾶς γενομένης Ἡρακλῆς παραγενόμενος καὶ μαθὼν παρά τινος θεράποντος τὰ περὶ τὴν Ἄλκηστιν ἐπορεύθη ἐπὶ τὸν τάφον καὶ τὸν Θάνατον ἀποστήναι ποιήσας ἐσθήτη καλύπτει τὴν γυναῖκα, τὸν δὲ Ἄδμητον ἠξίου λαβόντα αὐτὴν τηρεῖν· εἰληφέναι γὰρ αὐτὴν πάλης ἄθλον ἔλεγε. μὴ βουλομένου δὲ ἐκείνου ἔδειξεν ἦν ἐπένθει.

Ἄλκηστις ἡ Πελίου θυγάτηρ ὑπομείνασα ὑπὲρ τοῦ ἰδίου ἀνδρὸς τελευτήσασα, Ἡρακλέους ἐπιδημήσαντος ἐν τῇ Θετταλίᾳ διασφύζεται, βιασαμένου τοὺς χθονίους θεοὺς καὶ ἀφελομένου τὴν γυναῖκα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία.

τὸ δράμα ἐποιήθη ἰζ. ἐδιδάχθη ἐπὶ Γλαυκίνου ἄρχοντος Ὀλυμπιάδος π̄ε ἔτει β>. πρῶτος ἦν Σοφοκλῆς, δεύτερος Εὐριπίδης Κρήσσαις, Ἄλκμέωνι

τῷ διὰ Ψωφίδος, Τηλέφῳ, Ἀλκῆστιδι. Ἰσίδ > ἐχορήγει. τὸ δὲ δράμα κωμικωτέραν ἔχει τὴν καταστροφὴν.

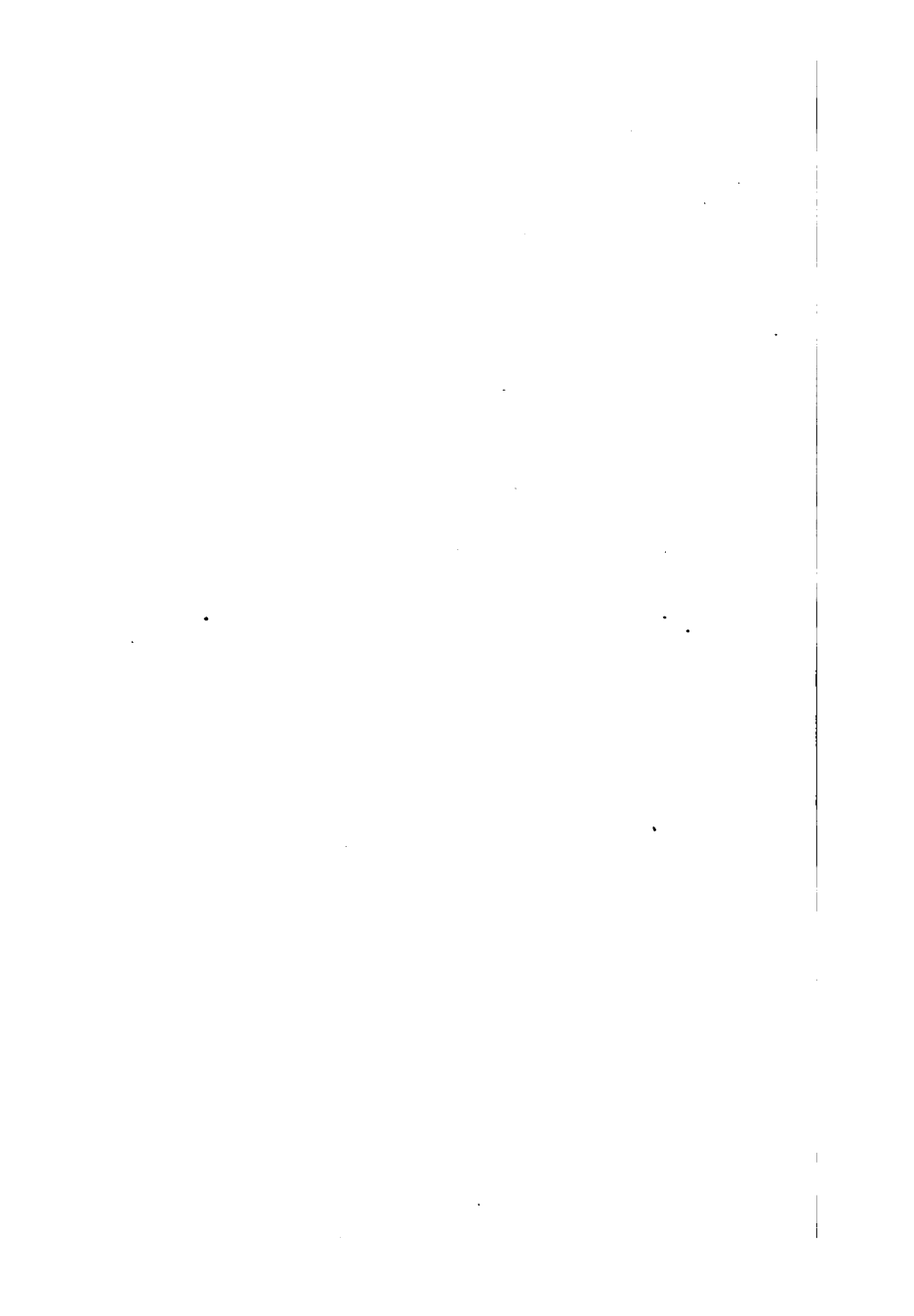
ἡ σκηνὴ τοῦ δράματος ὑπόκειται ἐν Φεραῖς μὲ πόλει τῆς Θετταλίας. ὁ δὲ χορὸς συνέστηκεν ἔκ τινων πρεσβυτῶν ἐντοπίων, οἳ καὶ παραγίνονται συμπαθήσοντες ταῖς Ἀλκῆστιδος συμφοραῖς. προλογίζει δὲ Ἀπόλλων.

τὸ δὲ δράμα ἐστὶ σατυρικότερον ὅτι εἰς χαρὰν καὶ ἡδονὴν καταστρέφει. παρὰ τοῖς τραγικοῖς ἐκβάλλεται ὡς ἀνοίκεια τῆς τραγικῆς ποιήσεως ὅ τε Ὀρέστης καὶ ἡ Ἀλκῆστις, ὡς ἐκ συμφορᾶς μὲν ἀρχόμενα, εἰς εὐδαιμονίαν <δὲ> καὶ χαρὰν λήξαντα, <ᾗ> ἐστὶ μᾶλλον κωμωδίας ἐχόμενα.

The text of the *ὑπόθεσις* here given follows Dindorf and Schwartz in their editions of the Euripidean Scholia. The first paragraph is ascribed in one important MS. (L) to Dicaearchus, apparently the celebrated pupil of Aristotle. (See Wilamowitz-Moellendorf, *Euripides Herakles*, I. pp. 112, 133.) The remainder reproduces, with some inexactness, the introductory note of Aristophanes of Byzantium (librarian at Alexandria, third cent. B.C.), the first editor of the Greek tragedians. His notes on the date of the play, etc., are probably based on Aristotle's lost *Διδασκαλία* ('Annals of the Drama'), which, in turn, was derived from the inscribed records of the dramatic contests at Athens. (See the fragments of such inscriptions in Haigh's *Attic Theatre*, App. B.)—*παρ' οὐδετέρῳ κείται ἡ μυθοποιία*: 'the story is not found (as subject) in either (Aeschylus or Sophocles).' A reference to the works of the other great tragedians as preserved in the Alexandrian library and edited by Aristophanes. The same note occurs in the *ὑποθέσεις* of the *Medea* and the *Orestes*, where Aristophanes' name appears. For the case of recurrence of a subject see Aristophanes' introductory note to the *Phoenissae*.—τὸ δράμα ἐποιήθη ιζ': 'the drama was made seventeenth,' i.e., apparently, this play belonged to the seventeenth group (in point of time) of plays brought out by Euripides. The *Γένος Εὐριπίδου* gives Ol. 81, 1 (455 B.C.) as the date of Euripides' first appearance: the *Alcestis* (see below) was brought

out in 438 B.C. The *difference* between these dates is 17. The setting down of this instead of 18 is a mere carelessness, such a slip as might easily be made by a modern writer.— $\delta\lambda < \nu\mu\pi\acute{\alpha}\delta\omicron\varsigma \bar{\pi}\epsilon \epsilon\tau\epsilon\iota \beta >$: restored by Dindorf for τὸ λ of the MS. Glaucinus was archon from 439 B.C. (summer) to 438 B.C. (summer). Hence the *Alcestis* appeared in the spring of 438 B.C.—*πρῶτος—δεύτερος*: referring to the decision of the judges in the dramatic contest.—'Αλκμέωνι τῷ διὰ Ψωφίδος: so called to distinguish it from another play of the same name, 'Αλκμέων ὁ διὰ Κορίνθου.—'Ισιδ < > ἐχορήγει: 'Isid < otus ? > supplied the funds for the production of the plays.' The MSS. read εἰσιδ' ἐχορηγοί and εἰσι δὲ . . . χορηγοί, placing the words after προλογίζει δὲ 'Απόλλων. The transposition is Dindorf's, who would read the proper name 'Ισιδοτος or 'Ισόδοτος.—προλογίζει δὲ 'Απόλλων: 'the opening speech (πρόλογος in the more ancient sense) is spoken by Apollo.'—Schwartz strikes out παρὰ τοῖς τραγικοῖς (there is a variant reading π. τῶν τραγικῶν, altered by Nauck to π. τ. γραμματικῶν) and inserts < καὶ > before ἐκβάλλεται. At the end of the ὑπόθ. he adds < πολλὰ δὲ τοιαῦτα παρὰ τοῖς τραγικοῖς >. Cf. the ὑπόθεσις of the *Orestes* and Hermann's preface to the *Cyclops*, p. x.

If in writing the opening words of the second paragraph of this ὑπόθεσις the author had in mind, as seems not improbable, *Alc.* 82-85 (τοῦ ἰδίου ἀνδρὸς = πόσειν αὐτῆς), then "Ἀλκηστis ἢ Πιελου θυγάτηρ supports the emendation θυγάτηρ for παῖς in v. 82.



ΕΥΡΥΠΙΔΟΥ ΑΛΚΗΣΤΙΣ

- ΑΠ. ὦ δάματ' Ἀδμήτει', ἐν οἷς ἔτλην ἐγὼ
 θῆσαν τράπεζαν αἰνέσαι θεός περ ὦν·
 Ζεὺς γὰρ κατακτὰς παῖδα τὸν ἐμὸν αἴτιος
 Ἀσκληπιόν, στέρνοισιν ἐμβαλὼν φλόγα·
 οὐ δὴ χολωθεὶς τέκτονας Δίου πυρὸς 5
 κτείνω Κύκλωπας, καὶ με θητεύειν πατῆρ
 θνητῶ παρ' ἀνδρὶ τῶνδ' ἄποιν' ἠνάγκασεν·
 ἐλθὼν δ' ἐς αἶαν τήνδ' ἐβουφόρβου ξένω,
 καὶ τόνδ' ἔσφζον οἶκον ἐς τόδ' ἡμέρας·
 ὄσιου γὰρ ἀνδρὸς ὄσιος ὦν ἐτύγχανον, 10
 παιδὸς Φέρητος, ὃν θανεῖν ἐρρυσάμην,
 Μοίρας δολώσας· ἦνεσαν δέ μοι θεαὶ
 Ἀδμητον ἄδην τὸν παραντικ' ἐκφυγεῖν,
 ἄλλον διαλλάξαντα τοῖς κάτω νεκρόν·
 πάντας δ' ἐλέγξας καὶ διεξελλθὼν φίλους 15

CRITICAL NOTES.

[For the references to MSS. in the following Critical Notes see Introduction VI.]

8. δὲ γαῖαν MSS., δ' ἐς αἶαν Athenagoras, *Legat. pro Christ.*, p. 25 Steph. I prefer, with Wakefield, the latter reading.

16. πατέρα γεραῖαν θ' ἢ σφ' ἔτικτε μητέρα MSS. Monk suggests τε γεραῖαν, but seeks to defend the vulgate, as does also Hermann.

οὐχ ἤυρε, πλὴν γυναικός, ὅστις ἤθελε	17
θανῶν πρὸ κείνου μηκέτ' εἰσορᾶν φάος·	
ἢ νῦν κατ' οἶκος ἐν χεροῖν βαστάζεται	
ψυχορραγοῦσα τῆδε γάρ σφ' ἐν ἡμέρα	20
θανεῖν πέπρωται καὶ μεταστῆναι βίου·	
ἐγὼ δέ, μὴ μίασμά μ' ἐν δόμοις κίχη,	
λείπω μελάθρων τῶνδε φιλτάτην στέγην.	
ἤδη δὲ τόνδε Θάνατον εἰσορῶ πέλας,	
ἱερέα φθινόντων, ὅς νιν εἰς Ἄιδου δόμους	25
μέλλει κατάξειν· ξύμμετρος δ' ἀφίκετο,	
φρουρῶν τόδ' ἡμαρ φ' θανεῖν αὐτὴν χρεῶν.	
ΘΑ. ᾠ ᾠ·	
τί σὺ πρὸς μελάθροις; τί σὺ τῆδε πολεῖς,	
Φοῖβ' ; ἀδικεῖς αὐ τιμὰς ἐνέρων;	30
οὐκ ἤρκεσέ σοι μόρον Ἀδμήτου	32

Nauck (*Euripideische Studien*, ii. 49) prefers *καὶ πατέρα* to Monk's suggestion, if the *v.* be retained. In his text he brackets the *v.* W. Dindorf and others reject it. See further Crit. Appendix.

17 sq. *ἤτις*—*θανεῖν* MSS., *ὅστις*—*θανῶν* Reiske. *ὅστις* was corrupted either by loss of *σα*, which was afterwards wrongly supplied, or by assimilation to the gender of *γυναικός*. *θανῶν* was assimilated to *θανεῖν* in *v.* 21. (According to Matthiae, the same emendation was made independently by Markland.)—*μηδ' ἔτ' C*, *μηκέτ'* rell.

23. *τῶνδε φιλτάτην* Schol. ad *Hipp.* 1437, *τῆνδε φιλτάτην S*, *τῶνδε φιλτάτων Ba.*

25. *ἱερῆ* MSS. (except L, which has *ερέα* written over *ερη* by the first hand). The form *ἱερῆ* occurs in Doric inscriptions, though of a later date (see Dittenberger, *Sylloge*, 369, 24; 388, 5 and 96; 448, 16). There is no authority for the contraction *-ῆ* in the acc. sing. of nouns in *-εῖς* in Attic (see Meisterhans, *Gramm. der Att. Inschriften*, ed. 2, p. 109). Monk introduced *ἱερέα* into the text here.—*θανόντων* MSS., em. Wecklein (*Neue Jahrb.*, 1879, p. 660).

26. *σύμμετρος P*, *συμμέτρως* rell. Cf. Nauck, *Eur. Stud.* ii. 49.

After *v.* 30 the MSS., except P, insert the *v.* *ἀφοριζόμενος καὶ καταπαύων*, condemned by Nauck (*Eur. Stud.* ii. 50), without knowledge of its omission in P, as made up of two glosses. See further Crit. Appendix.

διακωλύσαι, Μοίρας δολίφ
σφήλαντι τέχνη· νῦν δ' ἐπὶ τῆδ' αὐ
χέρα τοξήρη φρουρεῖς ὀπλίσας, 35
ἢ τόδ' ὑπέστη πόσιν ἐκλύσασ'
αὐτὴ προθανεῖν Πελίου παῖς ;

ΑΠ. θάρσει· δίκην τοι καὶ λόγους κεδνούς ἔχω.

ΘΑ. τί δῆτα τόξων ἔργον, εἰ δίκην ἔχεις ;

ΑΠ. ξύνηθες αἰεὶ ταῦτα βαστάζειν ἐμοί. 40

ΘΑ. καὶ τοῖσδέ γ' οἴκοις ἐκδίκως προσωφελεῖν ;

ΑΠ. φίλου γὰρ ἀνδρὸς συμφοραῖς βαρύνομαι.

ΘΑ. καὶ νοσφιεῖς με τοῦδε δευτέρου νεκροῦ ;

ΑΠ. ἀλλ' οὐδ' ἐκείνον πρὸς βίαν γ' ἀφειλόμην.

ΘΑ. πῶς οὖν ὑπὲρ γῆς ἐστὶ κοῦ κάτω χθονός ; 45

ΑΠ. δάμαρτ' ἀμείψας, ἦν σὺ νῦν ἦκεις μέτα.

ΘΑ. ἀπάξομαί γε νερτέραν ὑπὸ χθόνα.

ΑΠ. λαβὼν ἴθ'· οὐ γὰρ οἶδ' ἂν εἰ πείσαιμί σε—

ΘΑ. κτείνειν γ' ὃν ἂν χρῆ ; τοῦτο γὰρ τετάγμεθα.

ΑΠ. οὐκ, ἀλλὰ τοῖς μέλλουσι θάνατον ἐμβαλεῖν. 50

ΘΑ. ἔχω λόγον δὴ καὶ προθυμίαν σέθεν.

ΑΠ. ἔστ' οὖν ὅπως Ἄλκηστις εἰς γῆρας μόλοι ;

ΘΑ. οὐκ ἔστι· τιμαῖς καμὲ τέρπεσθαι δόκει.

ΑΠ. οὐ τοι πλέον γ' ἂν ἢ μίαν ψυχὴν λάβοις.

34. σφήλαντα seems more natural here.

37. αὐτῆ a, αὐτῆν rell.

38. τε (for τοι) S.

41. ἐκδίκως S, ἐνδίκως rell.

44. πρὸς βίαν (βία S) σ' MSS. (See Explan. Notes.)

45. κατὰ χθονός P.

47. νερτέραν PL, νερτέρων rell.

48. πείσοιμι B.

49. γ' ὃν B, ὃν rell.

51. γε (for δῆ) S.

- ὦ Παιάν, φανείης.
 — οὐ τὰν φθιμένης γ' ἐσιώπων. σύστ.
 — νέκυσ ἤδη.
 — οὐ δὴ φρούδος γ' ἐξ οἴκων.
 — πόθεν; οὐκ αὐχῶ. τί σε θαρσύνει; 95
 — πῶς ἂν ἐρήμον υυ-υυ-
 τάφον Ἄδμητος
 κεδνῆς ἂν ἔπραξε γυναικός;
 — πυλῶν πάροιθε δ' οὐχ ὀρῶ ἀντ.
 πηγαῖον ὡς νομίζεται
 χέρνιβ' ἐπὶ φθιτῶν πύλαις. 100
 — χαίτα τ' οὔτις ἐπὶ προθύροις
 τομαῖος, ἃ δὴ νεκύων
 πένθει πίτνει· οὐ νεολαία
 δουπεῖ χεῖρ γυναικῶν.
 — καὶ μὴν τόδε κύριον ἡμαρ. ἀντισύστ. 105
 — τί τόδ' αὐδᾶς;
 — ᾧ χρή σφε μολεῖν κατὰ γαίας.
 — ἔθιγες ψυχῆς, ἔθιγες δὲ φρενῶν.
 — χρή τῶν ἀγαθῶν διακναιομένων
 πενθεῖν ὅστις 110
 χρηστὸς ἀπ' ἀρχῆς νερόμισται.

98-97 = 105-111.

92. *λω* MSS., *ᾶ* Matthiae.93. *φθιμένας* MSS., corr. Monk. The Doricism is out of place here, cf. vv. 94-97 and 105-111.96. I have thought a lacuna more probable after *ἐρήμον* than before *πῶς* (with Kirchhoff).100. *φθιτῶν* S, *φθιμένων* *rell.*103. *πένθεσι* S.—*οὐδὲ* MSS., *οὐ* the Aldine ed. The error I conceive to be due to a *δὴ νε-* in the preceding v.107. *χρῆν* P.

- ἄλλ' οὐδὲ ναυκληρίαν στρ.
 ἔσθ' ὅποι τις αἶας
 στείλας ἢ Λυκίαν,
 εἴτ' ἐφ' ἔδρας ἀνύδρους 115
 Ἀμμωνιάδας
 δυστάνου παραλύσαι
 ψυχάν· μόρος γὰρ ἀπότομος
 πλάθει· θῆῶν δ' ἐπ' ἐσχάραν 120
 οὐκέτ' ἔχω τίνα μηλόθυτον πορευθῶ. 9^υ
 — μόνος δ' ἄν, εἰ φῶς τὸδ' ἦν. ἀντ.
 ὄμμασιν δεδορκῶς
 Φοῖβου παῖς, προλιποῦσ'
 ἦλθεν ἔδρας σκοτίους 125
 "Αἶδα τε πύλας·
 δμαθέντας γὰρ ἀνίστη,
 πρὶν αὐτὸν εἶλε Διόβολον
 πλήκτρον πυρὸς κεραυνίου.
 νῦν δὲ βίου τίν' ἔτ' ἐλπίδα προσδέχομαι ; 130
 — πάντα γὰρ ἤδη † τετέλεσται βασιλεύσι †,

112-121 = 122-131.

114. *Λυκίας* MSS., *Λυκίαν* Monk. Assimilation to *αἶας* was not unnatural to a scribe.

115 sq. *εἴτ' ἐπὶ τὰς ἀνύδρους Ἀμμωνιάδας ἔδρας* MSS. The text presents Nauck's excellent restoration (see *Eur. Stud.* ii. 51 sq.).

120. *ἐσχάρας* MSS., corr. Reiske.

121. *οὐκ ἔχω ἐπὶ* MSS., *οὐκέτ' ἔχω* Hartung.—*μηλοθύταν* MSS., *μηλόθυτον* Nauck (*Eur. Stud.* ii. 52 sq., where at the head of p. 53, in the correction of this passage, *μηλοθύταν* is an error for *μηλόθυτον*).

125. *σκοτίας* B. *ἀνύδρους* in v. 115 decides in favour of the masc. form.

130. *τίν' ἐπι βίου* B, *τίν' ἐπὶ βίου* a, *τίνα βίου* S. The text follows Hartung.

131. *προσδέχομαι* MSS., corr. Musgrave.

πάντων δὲ θεῶν—ἐπὶ βωμοῖς
αἰμόρραντοι θυσίαι πλήρεις,
οὐδ' ἔστι κακῶν ἄκος οὐδέν. 135

— ἀλλ' ἦδ' ὀπαδῶν ἐκ δόμων τις ἔρχεται
δακρυρροῦσα· τίνα τύχην ἀκούσομαι ;
πενθεῖν μὲν, εἴ τι δεσπότησι τυγχάνει,
ξυγγνωστόν· εἰ δ' ἔτ' ἔστιν ἔμφυχος γυνή
εἴτ' οὖν ὄλωλεν εἰδέναι βουλοίμεθ' ἄν. 140

ΘΕ. καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι.

ΧΟ. καὶ πῶς ἂν αὐτὸς καθάνοι τε καὶ βλέποι ;

ΘΕ. ἤδη προωπῆς ἔστι καὶ ψυχορραγεῖ.

ΧΟ. ὦ τλήμων, οἴας οἶος ὦν ἀμαρτάνεις.

ΘΕ. οὐ πω τόδ' οἶδε δεσπότης, πρὶν ἂν πάθῃ. 145

ΧΟ. ἐλπίς μὲν οὐκέτ' ἔστι σφῆζεσθαι βίον ;

ΘΕ. πεπρωμένη γὰρ ἡμέρα βιάζεται.

ΧΟ. οὐκ οὖν ἐπ' αὐτῇ πρᾶσσεται τὰ πρόσφορα ;

ΘΕ. κόσμος γ' ἑτοῖμος, φ' σφε συνθάψει πόσις.

ΧΟ. ἴστω νυν εὐκλεῆς γε καθανουμένη 150
γυνή τ' ἀρίστη τῶν ὑφ' ἡλίφ μακρῶ.

ΘΕ. πῶς δ' οὐκ ἀρίστη ; τίς δ' ἐναντιώσεται ;

τί χρή γενέσθαι τὴν ὑπερβεβλημένην

γυναῖκα ; πῶς δ' ἂν μᾶλλον ἐνδείξαιτό τις

πόσιν προτιμῶσ' ἢ θέλουσ' ὑπερθανεῖν ; 155

132-134. Kirchhoff's theory of a series of lacunas here (see his ed. mai.) is not very probable in the form in which it is broached. Nauck believes that each of the three verses was mutilated at the end and wrongly restored (*Eur. Stud.* ii. 53). V. 132 is certainly monstrous, and the paroemiac in v. 133 is wrong. This is a case where anything like certain emendation seems impossible. See further Crit. Appendix.

135. οὐδ' S, ἀλλ' οὐδ' rell. (from the foll. v.).

145. πάθαι MSS., corr. Blomfield.

146. σώσασθαι S.

148. ἐπ' αὐτοῖς S.

καὶ ταῦτα μὲν δὴ πᾶσ' ἐπίσταται πόλις·
 ἂ δ' ἐν δόμοις ἔδρασε θαυμάση κλύων.
 ἐπεὶ γὰρ ἦσθεθ' ἡμέραν τὴν κυρίαν
 ἦκουσαν, ὕδασι ποταμίους λευκὸν χροᾶ
 ἐλούσατ', ἐκ δ' ἐλούσα κεδρίνων δόμων 160
 ἐσθήητα κόσμον τ' εὐπρεπῶς ἠσκήσατο,
 καὶ στᾶσα πρόσθεν ἐστίας κατηύξατο·
 δέσποιον, ἐγὼ γὰρ ἔρχομαι κατὰ χθονός,
 πανύστατόν σε προσπίτνουσ' αἰτήσομαι
 τέκν' ὀρφανεῦσαι τὰμά, καὶ τῷ μὲν φίλῃν 165
 ξύζευξον ἄλοχον, τῇ δὲ γευναῖον πόσιν·
 μηδ', ὥσπερ αὐτῶν ἢ τεκοῦσ' ἀπόλλυμαι,
 θανεῖν ἁώρους παῖδας, ἀλλ' εὐδαίμονας
 ἐν γῇ πατρῷα τερπνὸν ἐκπλήσαι βίον.
 πάντας δὲ βωμούς οἱ κατ' Ἀδμήτου δόμους 170
 προσῆλθε κάξέστεψε καὶ προσήξατο,
 πτόρθων ἀποσχίζουσα μυρσίνης φόβην,
 ἄκλαντος ἀστένακτος, οὐδὲ τοῦπιόν·
 κακὸν μεθίστη χρωτὸς εὐειδῆ φύσιι.
 κάπειτα θάλαμον ἐσπεσοῦσα καὶ λέχος, 175
 ἐνταῦθα δὴ ἐδάκρυσε καὶ λέγει τάδε·
 ὦ λέκτρον, ἔνθα παρθένει' ἔλυσ' ἐγώ, 177

161. For εὐπρεπῶς Naber proposes (*Mnemos.* [n.s.], 10, p. 7) ἐκπρεπῶς—perhaps rightly.

167. ἀπόλλυται S.

172. μυρσινῶν S.

173. ἄκλαντος L, the other MSS. ἀκλαυτος. I prefer, with Prinz, the former. See further Explan. Notes.

176. δάκρυσε MSS., 'δάκρυσε Heath. I prefer here, as elsewhere, the full form.

178. The MSS. insert here κορεύματ' ἐκ τοῦδ' ἀνδρός, οὐ θνήσκω πέρι, a wretched verse which arose from an attempt to supply a substantive to παρθένεια. The word κορεύματα is senseless here, and πέρι is wrong for ὑπερ. See further Nauck, *Eur. Stud.* ii. 53 sq.

χαῖρ'· οὐ γὰρ ἐχθαίρω σ'· ἀπώλεσας δ' ἐμέ 179
 μόνην· προδοῦναι γάρ σ' ^{μίαν} δκνούσα καὶ πόσιν 180
 θνήσκω· σέ δ' ἄλλη τις γυνὴ κεκτήσεται,
 σώφρων μὲν οὐκ ἂν μᾶλλον, εὐτυχῆς δ' ἴσως.
 κυνεῖ δὲ προσπίτνουσα, πᾶν δὲ δέμνιον
 ὀφθαλμοτέγκτω δέυεται πλημμυρίδι.

ἔπει δὲ πολλῶν δακρύων ἔσχεν κόρον, 185
 στείχει προνοπῆς ἐκπεσοῦσα δεμνίων,
 καὶ πολλὰ θαλάμων ἐξιούσ' ἐπεστράφη
 κᾶρριψεν αὐτὴν αὖθις ἐς κοίτην πάλιν.

— παῖδες δὲ πέπλων μητρὸς ἐξηρημένοι
 ἔκλαιον· ἢ δὲ λαμβάνουσ' ἐς ἀγκάλας 190
 ἡσπάζετ' ἄλλοτ' ἄλλον, ὡς θανουμένη.

πάντες δ' ἔκλαιον οἰκέται κατὰ στέγας
 δέσποιναν οἰκτίροντες. / ἢ δὲ δεξιὰν
 προὔτειν' ἐκάστω, κοῦτις ἦν οὕτω κακὸς
 ὃν οὐ προσεῖπε καὶ προσερρήθη πάλιν. 195
 τοιαῦτ' ἐν οἴκοις ἐστὶν Ἀδμήτου κακά·
 καὶ κατθανών γ' ἂν ὤλετ', ἐκφυγῶν δ' ἔχει
 τοσοῦτον ἄλγος, οὐποθ' οὐ λελήσεται.

ΧΟ. ἢ που στενάζει τοισίδ' Ἀδμητος κακοῖς,
 ἐσθλῆς γυναικὸς εἰ στερηθῆναι σφε χρῆ; 200

ΘΕ. κλαίει γ' ἄκοιτιν ἐν χεροῖν φίλην ἔχων,

184. δεύτερο S.

185. εἶχεν MSS. The aorist is more natural, the corruption common.

187. θάλαμον MSS., em. Nauck (*Eur. Stud.* ii. 55).

190. ἐν ἀγκάλας S.

197. κατθανών τ' MSS. γ' seems demanded by the sense. It was introduced in the second Hervagian edition.

198. οἴποτ' οὐ La, οὐ ποτ' οὐ BL¹, οὐ ποτ' οὐ a², ὄποτε P; corr. Nauck.

καὶ μὴ προδοῦναι λίσσεται, τὰ μῆχανα
ζητῶν· φθίνει γὰρ καὶ μαραίνεται νόσφ,
παρειμένη δέ, χειρὸς ἀθλῶν βάρος

ὁμῶς δέ, καίπερ σμικρὸν ἐμπνέουσ' ἔτι, 205
βλέψαι πρὸς αὐγὰς βούλεται τὰς ἡλίου. 206
ἀλλ' εἶμι καὶ σὴν ἀγγελῶ παρουσίαν· 209
οὐ γάρ τι πάντες εὖ φρονοῦσι κοιράνοις, 210
ὥστ' ἐν κακοῖσιν εὐμενεῖς παρεστάναι,
σὺ δ' εἰ παλαιὸς δεσπότης ἐμοῖς φίλος.

XO. ἰὼ Ζεῦ, τίς ἂν πῶς πόρος πᾶ στρ.
γένοιτ' <ἂν> τύχας ἅ πάρεστιν τυράννοις ;
— ἔξεισί τις ; ἦ τέμω τρίχα, 215
καὶ μέλανα στολμὸν πέπλων

213-225 = 226-237.

204 sq. I follow Elmsley, Kirchhoff, and Prinz in indicating the loss of a v. between 204 and 205. See further Crit. Appendix.

207 sq. The MSS. insert here ὡς οὐπὸτ' αἴθις, ἀλλὰ νῦν πανύστατον | ἀκτίνα κύκλον θ' ἡλίου προσόψεται. Valckenaer first rejected these vv. on the ground that they had been taken from *Hec.* 411 sq. (w. change of προσόψομαι to προσόψεται). His verdict is justly accepted by the best critics. Hermann says: "Recte iudicavit Valckenaerius. Nam praeter parum venustam pene eorundem verborum repetitionem, etiam προσόψεται non recte dictum, quod esse debebat προσοψομένη."

213-243 are assigned by the MSS. (except L, which gives vv. 218-225 to the *θεράπαινα*) simply to the Chorus (XO.). I subdivide with Nauck (except at 238), but employ merely the paragraphs. See further Explan. Notes.

213. ἂν πῶς πᾶ πόρος κακῶν B, ἂν πως * * L, ἂν πως παῖ * P, ἂν πᾶ a. The text follows Nauck. κακῶν seems to have come from v. 221, where κακῶν stands over πάρος γάρ, which is much like πόρος πᾶ in uncial letters.

214. γένοτο καὶ λύσις τύχας MSS., corr. Nauck by dropping the gloss [καὶ] λύσις and adding the necessary ἂν.—κοιράνοις MSS., corr. Nauck. The error is due to κοιράνοις in v. 210; cf. the crit. note on v. 82.

- ἀμφιβαλώμεθ' ἤδη ;
 — δῆλα μέν, φίλοι, δῆλά γ', ἀλλ' ὅμως
 θεοῖσιν εὐχόμεσθα· θεῶν γὰρ δύναμις μεγίστα.
 — ὠναξ Παιάν, 220
 ἔξευρε μηχανάν τιν' Ἀδμήτῳ κακῶν,
 πόριζε δὴ πόριζε· καὶ πάρος γὰρ
 τῷδ' ἐφηῦρες <τοῦτο>, καὶ νῦν
 λυτήριος ἐκ θανάτου γενοῦ,
 φόνιον δ' ἀπόπαυσον Ἄϊδαν. 225
 — παπαῖ φεῦ, ἰὼ παῖ Φέρητος, ἀντ.
 <παπαῖ>, οἱ ἔπραξας δάμαρτος στερηθείς.
 — ἄρ' ἄξια καὶ σφαγᾶς τάδε,
 καὶ πλέον ἢ βρόχῳ δέρην
 οὐρανόφ πελάσσαι ; 230
 — τὰν γὰρ οὐ φίλαν ἀλλὰ φιλτάταν
 γυναικα κατθανοῦσαν εἰν ἄματι τῷδ' ἐπόψει.
 — ἰδοῦ ἰδοῦ,

218. δῆλα δ' BC.

219. ἀ before δύναμις in all but B.

223. τοῦδ' ἐφεύρες MSS. The words, with the following καὶ, Dindorf (followed by Kirchhoff) thought to be an old gloss, "sententiae fulciendae non metro explendo olim insertum" (Kirchh.). The text follows Hermann, who adopted Heath's τῷδ'. Hermann also inserted στέναξον in v. 235. Of course, all this is uncertain.

225. τ' (for δ') S.

226. παῖ παῖ φεῦ φεῦ ἰὼ ἰὼ παῖ S, παπαῖ ὦ παῖ Ba, corr. Nauck, who also inserted παπαῖ in v. 227.

227. The MSS. insert σῆς, τῆς σῆς, or σᾶς after δάμαρτος.

228. ἄρ' is due to Hermann ; the MSS. give αἰ αἰ οἰ αἰ αἰ αἰ, variously accented.

230. The double σ in πελάσσαι is due to Erfurd.

232. εἰν (for ἐν) W. Dindorf, metri gratia.—τῷδε γ' ὄψει S (Γ read for Π).

233. ἰσοῦ ἰσοῦ om. S.

- ἦδ' ἐκ δόμων δὴ καὶ πόσις πορεύεται.
 βόασον ὦ, στέναξον, ὦ Φεραία
 χθών, <στέναξον> τὰν ἀρίστην 235
 γυναῖκα μαραινομένην νόσω
 χθόνιον κατὰ γᾶς παρ' Ἄιδαν.
 — οὔποτε φήσω γάμον εὐφραίνειν
 πλέον ἢ λυπεῖν, τοῖς τε πάροισιν
 τεκμαιρόμενος καὶ τάσδε τύχας 240
 λεύσων βασιλέως, ὅστις ἀρίστης
 ἀπλακῶν ἀλόχου τῆσδ' ἀβίωτον
 τὸν ἔπειτα χρόνον βιοτεύσει.
- ΑΛ. Ἄλλε καὶ φάος ἀμέρας, στρ.
 οὐράνιοί τε δῖναι νεφέλας δρομαίου, 245
- ΑΔ. ὄρᾳ σὲ κάμῃ, δύο κακῶς πεπραγότας,
 οὐδὲν θεοὺς δρᾶσαντας ἀνθ' ὄτου θανῆ.
- ΑΛ. γαῖά τε καὶ μελάθρων στέγαι ἀντ.
 νυμφίδιοί τε κοῖται πατρίας Ἰωλκοῦ.
- ΑΔ. ἔπαιρε σαυτήν, ὦ τάλαινα, μὴ προδῶς· 250
 λίσσου δὲ τοὺς κρατοῦντας οἰκτίραι θεοῦς.
- ΑΛ. ὀρῶ δίκωπον ὀρῶ σκάφος, στρ.

244-247 = 248-251 ; 252-258 = 259-265.

234. στέναξον ὦ βόασον (βόησον P) ὦ S.
 237. κατὰ γᾶς (γᾶν) χθόνιον MSS. I have transposed for greater
 harmony w. the strophe.
 241. λεύσων καὶ S.
 242. ἀπλακῶν MSS., corr. Wakefield.
 244. ἡμέρας LP.
 245. I have changed the MSS. reading οὐράνιοι to correspond
 to the antistrophe.
 247. θανεῖν L.
 249. νυμφίδιοι S ; the masc. form is more Euripidean.—πατρώας
 MSS., πατρίας Aldine ed.

νεκῶν δὲ πορθμῆς
 ἔχων χέρας ἐπὶ κοντῷ
 Χάρων καλεῖ μ' ἐπέιγων·
 τί μέλλεις ; σὺ κατείργεις. τάδε τοί με 255
 σπερχόμενος ταχύνει.

ΑΔ. οἴμοι, πικράν γε τήνδε μοι ναυκληρίαν
 ἔλεξας. ὦ δύσδαιμον, οἷα πάσχομεν.

ΑΛ. ἄγει μ' ἄγει μέ τις, οὐχ ὄρᾳς ; ἀντ.
 νεκῶν ἐς αὐλάν, 260
 ἵπ' ὄφρῦσι κυαναυγῆς
 βλέπων, πτερωτὸς Ἄιδας.
 τί ῥέξεις ; μέθες. οἷαν ὁδὸν ἄδει-
 λαιοτάτα προβαίνω.

ΑΔ. οἰκτρὰν φίλοισιν, ἐκ δὲ τῶν μάλιστ' ἔμοι
 καὶ παισίν, οἷς δὴ πένθος ἐν κοινῷ τόδε. 265

ΑΛ. μέθετε μέθετέ μ' ἤδη.

253. The MSS. give ἐν λιμνῶι before νεκῶν : Hermann, Nauck (in Teubner text), and others follow the Aldine ed. in rejecting the words as a gloss (due, I believe, to Aristoph. *Ran.* 181 sq.).

254 sq. ἔχων χεῖρ' ἐπὶ κοντῶι Χάρων μ' ἤδη καλεῖ τί μέλλεις ἐπέιγου MSS. I have followed Paley's suggestion in reading χέρας and omitting μ' ἤδη before καλεῖ. By transposing τί μέλλεις ; and changing ἐπέιγου to μ' ἐπέιγων I have sought to bring about still greater conformity between strophe and antistrophe. The emendation of this entire passage is unfortunately highly uncertain.

256. τάδε τοί με Βα, τὰδ' ἔτοιμα S. Hermann follows the last, w. σπερχόμενος for σπερχόμενος, reading σὺ—σπερχόμενος as one unbroken clause followed by the command τάχυνε.

259. The text follows L ; P omits μ' ; B omits με ; a reads ἄγει μ' ἄγει τίς ἄγει μέ τις (a conflation?).

261. κυαναυγῆι MSS., em. Kirchhoff, with whom Nauck is inclined to agree (*Eur. Stud.* ii. 57).

262. μέθες με (om. S), τί ῥέξεις (πράξεις B, from a gloss apparently) ; ἀφες MSS., em. Nauck.

266. The text follows S ; με is inserted also after the former μέθετε in rell.

κλίνατ', οὐ σθένω ποσίν·
 πλησίον Ἕιδας·
 σκοτία δ' ἐπ' ὄσσοις νύξ ἐφέρπει.

τέκνα τέκν', οὐκέτι δὴ 270
 οὐκέτι μάτηρ σφῶν ἔστιν.

χαίροντες, ὦ τέκνα, τόδε φάος ὀρώτων.

ΑΔ. οἴμοι· τόδ' ἔπος λυπρὸν ἀκούειν
 καὶ παντὸς ἐμοὶ θανάτου μείζον.
 μὴ πρὸς <σε> θεῶν τλήῃς με προδοῦναι, 275
 μὴ πρὸς παίδων οὐδ' ὄρφανειῖς,
 ἀλλ' ἄνα τόλμα·

σοῦ γὰρ φθιμένης οὐκέτ' ἂν εἶην·
 ἐν σοὶ δ' ἔσμεν καὶ ζῆν καὶ μὴ·
 σὴν γὰρ φιλίαν σεβόμεσθα.

ΑΔ. Ἕδμηθ', ὀράς γὰρ τὰ μὰ πράγμαθ' ὡς ἔχει, 280
 λέξαι θέλω σοὶ πρὶν θανεῖν ἃ βούλομαι.
 ἐγὼ σε πρεσβεύουσα κἀντὶ τῆς ἐμῆς
 ψυχῆς καταστήσασα φῶς τόδ' εἰσορᾶν
 θηήσκω, παρὸν μοι μὴ θανεῖν ὑπὲρ σέθεν,
 ἀλλ' ἄνδρα τε σχεῖν Θεσσαλῶν δν ἤθελον 285
 καὶ δῶμα ναίειν ὀλβιον τυραννίδι.
 † οὐκ ἠθέλησα ζῆν ἀποσπασθεῖσα σοῦ
 ζῆν παισὶν ὄρφανοῖσιν· οὐδ' ἐφεισάμην,

267. κλίνατέ μ' οὐ S.

273. ἀκούω MSS. "Potius expectasses ἀκούειν vel ἀκοῦσαι. Sed nolim vulgatum sine auctoritate sollicitare." (Monk.)

275. <σε> was inserted by Porson.

276. Om. S.

282 sq. Nauck (*Eur. Stud.* ii. 58) would reject (as an interpolation explanatory of πρεσβεύουσα) κἀντὶ—καταστήσασα.

287. Perhaps we should read οὐκ ὄν θέλουσα with οὐκ before ἐφεισάμην in the following verse. Lenting reads κοῦκ for οὐκ; Kirchoff suggests οὐδ'.

ἤβης ἔχουσα δῶρ', ἐν οἷς ἑτερπόμεν.
 καίτοι σ' ὁ φύσας χῆ τεκοῦσα προὔδοσαν, 290
 καλῶς μὲν αὐτοῖς κατθανεῖν ἦκον βίου,
 καλῶς δὲ σῶσαι παῖδα κευκλεῶς θανεῖν·
 μόνος γὰρ αὐτοῖς ἦσθα, κοῦτις ἐλπίς ἦν
 σοῦ κατθανόντος ἄλλα φιτύσειν τέκνα·
 κἀγὼ τ' ἂν ἔζων καὶ σὺ τὸν λοιπὸν χρόνον, 295
 κούκ ἂν μονωθεὶς σῆς δάμαρτος ἔστενες
 καὶ παῖδας ὠρφάνευες. ἀλλὰ ταῦτα μὲν
 θεῶν τις ἐξέπραξεν ὥσθ' οὕτως ἔχειν.
 εἶεν· σὺ νῦν μοι τῶνδ' ἀπόμνησαι χάριν·
 αἰτήσομαι γάρ σ' ἀξίαν μὲν οὔποτε 300
 ψυχῆς γὰρ οὐδὲν ἔστι τιμώτερον·
 δίκαια δ', ὡς φήσεις σὺ· τούσδε γὰρ φιλεῖς
 οὐχ ἦσσον ἢ ἐγὼ παῖδας, εἴπερ εὖ φρονεῖς·
 τούτους ἀνάσχου δεσπότης σέβων δόμων
 καὶ μὴ ἐπιγῆμης τοῖσδε μητρυιὰν τέκνοις, 305
 ἦτις κακίων οὐσ' ἐμοῦ γυνὴ φθόνῳ
 τοῖς σοῖσι κάμοις παισὶ χεῖρα προσβαλεῖ.
 μὴ δῆτα δράσης ταῦτά γ', αἰτούμαι σ' ἐγώ·
 ἐχθρὰ γὰρ ἢ ἐπιούσα μητρυιὰ τέκνοις

289. δῶρον L (ON read for EN).

294. φιτύσειν B (and, in margin, a¹), φυτεύσειν rell.

298. ἐξέπραξεν S, ἐπραξεν B (w. ἐξ over ἐπ added by B), εἰσέπραξεν a. Kirchhoff assumes a lacuna of a syllable and suggests θεῶν τις φθονῶν (or θέλων) ἐπραξεν. Probably, however, ἐξέπραξεν is right.

299. σὺ νῦν μοι B, σὺ δὴ μοι L, σὺ δ' ἡμῖν (error for δὴ μοι) P.

304. τῶν ἐμῶν δόμων S, ἐμῶν δόμων rell. Prinz rightly suspected ἐμῶν, which I have emended as above. See further Explan. Notes and Crit. Appendix.

308. Nauck (*Eur. Stud.* ii. 58) rejects this verse—"with little reason," as I think with Paley.

- τοῖς πρόσθ', ἐχίδνης οὐδὲν ἠπιωτέρα. 310
καὶ παῖς μὲν ἄρσην πατέρ' ἔχει πύργου μέγαν,
σὺ δ', ὦ τέκνον μοι, πῶς κορευθήσῃ καλῶς; 313
παίας τυχοῦσα συζύγου τῷ σὺ πατρί;
μή σοί τιν' αἰσχρὰν προσβαλοῦσα κληδόνα 315
ἦβης ἐν ἀκμῇ σοὺς διαφθεῖρῃ γάμους.
οὐ γάρ σε μήτηρ οὔτε νυμφεύσει ποτὲ
οὔτ' ἐν τόκοισι σοῖσι θαρσυνεῖ, τέκνον,
παροῦσ', ἵν' οὐδὲν μητρὸς εὐμενέστερον.
δεῖ γὰρ θανεῖν με· καὶ τόδ' οὐκ ἐς αὔριον 320
[οὐδ' ἐς τρίτην μοι μηνὸς ἔρχεται κακόν,]
ἀλλ' αὐτίκ' ἐν τοῖς μηκέτ' οὔσι λέξομαι.
χαίροντες εὐφραίνοισθε· καὶ σὺ μὲν, πόσι,
γυναικ' ἀρίστην ἔστι κομπάσαι λαβεῖν,
ὑμῖν δέ, παῖδες, μητρὸς ἐκπεφυκέναι. 325
- ΧΟ. θάρσει· πρὸ τούτου γὰρ λέγειν οὐχ ἄξιόμαι
δράσει τάδ', εἴπερ μὴ φρενῶν ἀμαρτάνει.
- ΑΔ. ἔσται τάδ' ἔσται, μὴ τρέσης· ἐπεὶ σ' ἐγὼ
καὶ ζῶσαν εἶχον καὶ θανούσ' ἐμὴ γυνή
μόνη κεκλήση, κοῦτις ἀντὶ σοῦ ποτε 330

311, 313. Between these verses the MSS. insert *δὲ καὶ προσεῖπε καὶ προσερρήθη πάλιν*, a verse obviously derived from 195, and long ago rejected by Pierson. Just why it should be inserted here is hard to tell. See further Crit. Appendix.

318. The text follows S. The other MSS. read *τοῖσι σοῖσι* and omit *τέκνον*.

321. There is a difficulty about *μηνὸς* (see Explan. Notes). Perhaps the whole verse was inserted by some one to supply a verb for *τόδ'* in v. 320. *οὐκέτ'* the reading of L in v. 322 may perhaps be due to the fact that 322 originally followed 320 immediately, *οὔκετ* in v. 320 leading some scribe to write *οὔκετ* in v. 322. (The view that v. 321 is an interpolation I find maintained also by Mekler, *Euripideæ*, p. 42 sq.)

327. *ἤπερ*. . . ἀμαρτάνῃ S.

τόνδ' ἄνδρα νύμφη Θεσσαλὶς προσφθέγγεται·
 οὐκ ἔστιν οὕτως οὔτε πατὴρ εὐγενοῦς
 οὔτ' εἶδος ἄλλων ἐκπρεπεστάτη γυνή.
 ἄλλ' ἔστιν παίδων· τῶνδ' ὄνησιν εὐχομαι
 θεοῖς γενέσθαι· σοῦ γὰρ οὐκ ὠνήμεθα. 335
 οἴσω δὲ πένθος οὐκ ἐτήσιον τὸ σῶμα
 ἀλλ' ἔστ' ἂν αἰὼν οὐμὸς ἀντέχη, γύναι,
 στυγῶν μὲν ἢ μ' ἔτικτεν, ἐχθαίρων δ' ἐμὸν
 πατέρα· λόγῳ γὰρ ἦσαν οὐκ ἔργῳ φίλοι,
 σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα 340
 ψυχῆς ἔσωσας. ἄρα μοι στένειν πάρα
 τοιαῦσδ' ἁμαρτάνοντι συζύγου σέθεν;
 παύσω δὲ κώμους συμποτῶν θ' ἠμιλίαις
 στεφάνους τε μοῦσάν θ' ἢ κατεῖχ' ἐμοὺς δόμους.
 οὐ γὰρ ποτ' οὔτ' ἂν βαρβίτου θίγοιμ' ἔτι 345
 οὔτ' ἂν φρέν' ἐξαίροιμ' πρὸς Λίβυν λακεῖν
 αὐλόν· σὺ γὰρ μοι τέρψιν ἐξείλου βίου.
 σοφῇ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν
 εἰκασθὲν ἐν λέκτροισιν ἐκταθήσεται,
 ᾧ προσπεσοῦμαι καὶ περιπτύσσων χέρας 350
 ὄνομα καλῶν σὸν τὴν φίλην ἐν ἀγκάλαις
 δόξω γυναῖκα καίπερ οὐκ ἔχων ἔχειν,
 ψυχρὰν μὲν, οἴμαρ, τέρψιν, ἀλλ' ὅμως βάρος
 ψυχῆς ἀπαντλοῦν ἂν ἐν δ' ὄνειρασι
 φοιτῶσά μ' εὐφραίνουσι ἂν· ἠδὺ γὰρ φίλους 355

332 sq. These two verses are regarded as interpolated by Nauck (*Eur. Stud.* ii. 60). For defence of them see Explan. Notes.

333. ἐκπρεπεστάτη S, εὐπρεπεστάτη rell.—I have emended the MSS. ἄλλως (due to οὕτως above it).

346. ἐξαίροιμ' S.

347. μου MSS.

355. φίλους B, φίλοις rell.

κὰν νυκτὶ λεύσσειν, ὄντιν' ἂν παρῆν τρόπον.
 εἰ δ' Ὀρφείως μοι γλώσσα καὶ μέλος παρῆν,
 ὥστ' ἢ κόρην Δήμητρος ἢ κείνης πόσιν
 ὕμνοισι κηλήσαντά σ' ἐξ "Αἰδου λαβεῖν,
 κατῆλθον ἂν, καί μ' οὔθ' ὁ Πλούτωνος κύων 360
 οὔθ' οὐπὶ κώπῃ ψυχοπομπὸς ἂν γέρων
 ἔσχευ, πρὶν ἐς φῶς σὸν καταστήσαι βίον.
 ἀλλ' οὖν ἐκέισε προσδόκα μ', ὅταν θάνω,
 καὶ δῶμ' ἐτοίμαξ', ὡς συνοικήσουσά μοι.
 ἐν ταῖσιν αὐταῖς γάρ μ' ἐπισκῆψω κέδροις 365
 σοὶ τούσδε θείναι πλευρά τ' ἐκτεῖναι πέλας
 πλευροῖσι τοῖς σοῖς· μηδὲ γὰρ θανῶν ποτε
 σοῦ χωρὶς εἶην τῆς μόνης πιστῆς ἐμοί.

ΧΟ. καὶ μὴν ἐγὼ σοὶ πένθος ὡς φίλος φίλῳ
 λυπρὸν ξυνοίσω τῆσδε· καὶ γὰρ ἀξία. 370

ΑΔ. ὦ παῖδες, αὐτοὶ δὴ τὰδ' εἰσηκούσατε
 πατρὸς λέγοντος μὴ γαμῆν ἄλλην ποτε
 γυναῖκ' ἐφ' ὑμῖν μηδ' ἀτιμάσειν ἐμέ.

ΑΔ. καὶ νῦν γέ φημι καὶ τελευτήσω τάδε.

ΑΔ. ἐπὶ τοῖσδε παιδάς χειρὸς ἐξ ἐμῆς δέχου. 375

ΑΔ. δέχομαι, φίλον γε δῶρον ἐκ φίλης χερός.

ΑΔ. σύ νυν γενοῦ τοῖσδ' ἄντ' ἐμοῦ μήτηρ τέκνοις.

ΑΔ. πολλή μ' ἀνάγκη σοῦ γ' ἀπεστερημένοις.

ΑΔ. ὦ τέκν', ὅτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.

356. χρόνον MSS., em. Prinz. 358. ὡς τὴν MSS., ὥστ' ἢ Reiske.

361. Χάρων MSS., em. Cobet (*Var. Lectt.*² p. 581). Cf. v. 440.

362. ἔσχεον MSS., but the verb immediately follows γέρων. Porson (on *Hec.* 88) would retain the plural here, but the passage in the *Hecuba* is no proper parallel.—For βίον Cobet (*l.c.*) would read δέμας, which Nauck (Teubner ed.) also suggests.

372. ποτὲ S, τινὰ rell. 378. πολλή γ' MSS., πολλή μ' Monk.

379. χροί μ' Ba, μ' ἐχρήν S.

ΕΥΡΗΠΙΔΟΥ

- ΑΔ. οἶμοι, τί δράσω δῆτα σοῦ μονούμενος ; 380
 ΑΛ. χρόνος μαλάξει σ'· οὐδέν ἐσθ' ὁ καθθανών.
 ΑΔ. ἄγου με σύν σοι πρὸς θεῶν ἄγου κάτω.
 ΑΛ. ἀρκοῦμεν ἡμεῖς οἱ προθνήσκοντες σέθεν.
 ΑΔ. ὦ δαῖμον, οἷας συζύγου μ' ἀποστερεῖς.
 ΑΛ. καὶ μὴν σκοτεινὸν ὄμμα μου βαρύνεται. 385
 ΑΔ. ἀπωλόμην ἄρ', εἴ με δὴ λείψεις, γύναι.
 ΑΛ. ὡς οὐκέτ' οὐσαν οὐδέν ἂν λέγοις ἐμέ.
 ΑΔ. ὄρθου πρόσωπον, μὴ λίπης παῖδας σέθεν.
 ΑΛ. οὐ δῆθ' ἐκοῦσά γ', ἀλλὰ χαίрет', ὦ τέκνα.
 ΑΔ. βλέψον πρὸς αὐτοὺς βλέψον. ΑΛ. οὐδέν εἰμ'
 ἔτι. 390
 ΑΔ. τί δρᾶς; προλείπεις; ΑΛ. χαῖρ'. ΑΔ. ἀπωλόμην
 τάλας.
 ΧΟ. βέβηκεν, οὐκέτ' ἔστιν Ἀδμήτου γυνή.
 ΕΤ. ἰὼ μοι τύχας. μαῖα δὴ κάτω στρ.
 βέβακεν, οὐκέτ' ἔστιν, ὦ
 πάτερ, ὑφ' ἀλίφ. 395
 προλιπούσα δ' ἄμὸν βίον
 ὠρφάνισεν τλάμων.
 ἴδε γὰρ ἴδε βλέφαρον
 καὶ παρατόνους χέρας.
 ὑπάκουσον ἄκουσον, ὦ μάτερ, ἀντιάζω 400
 σ' ἐγώ, μάτερ, ἐγὼ
 . . καλοῦμαι ὁ

386. ἂν (for ἄρ') B.

391. προλείπεις L; the other MSS. add με.

393. ἰὼ μοι μοι L. 395. ἀλίφ L, ἠλίφ BC.

401. ἐγὼ σ' ἐγὼ μάτερ Pl, ἐγὼ σε γὰρ μάτερ L. The text follows Ba.

402. καλοῦμαι ὁ S; the other MSS. insert σ'. The words νῦν γε

- σὸς ποτὶ σοῖσι πίντων στόμασιν νεοσσός.
- ΑΔ. τὴν οὐ κλύουσαν οὐδ' ὀρώσαν· ὥστ' ἐγὼ
καὶ σφῶν βαρεία ξυμφορᾷ πεπλήγμεθα. 405
- ΕΤ. νέος ἐγὼ, πάτερ, λείπομαι φίλας ἀντ.
μονόστολός τε ματρός· ὦ
σχέτλια δὴ παθῶν
ἐγὼ ἔργα . . σύ τε,
σύγκασί μοι κούρα, 410
. συνέτλας·
. . . . ὦ πάτερ,
ἀνόνατ' ἀνόνατ' ἐνύμφευσας οὐδὲ γήρωσ
ἔβας τέλος σὺν τᾶδ'·
ἔφθιτο γὰρ πάρος,
οἰχομένης δὲ σοῦ, μᾶτερ, ὄλωλεν οἶκος. 415
- ΧΟ. Ἄδμητ', ἀνάγκη τάσδε συμφορὰς φέρειν·
οὐ γάρ τι πρῶτος οὐδὲ λοισθίος βροτῶν
γυναικὸς ἐσθλῆς ἤμπλακες· γίγνωσκε δὲ
ὡς πᾶσιν ἡμῖν κατθανεῖν ὀφείλεται.
- ΑΔ. ἐπίσταμαί γε κοῦκ ἄφνω κακὸν τόδε — 420
προσέπτατ'· εἰδὼς δ' αὐτ' ἐτειρόμην πάλαι.
ἀλλ' ἐκφορὰν γὰρ τοῦδε θήσομαι νεκροῦ,
πάρεστε καὶ μένοντες ἀντηχῆσατε
παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ.
πᾶσιν δὲ Θεσσαλοῖσιν ὦν ἐγὼ κρατῶ 425

are inserted (apparently *metri gratia*) before καλοῦμαι in the Aldine edition. They are not found in any MS.

406. πάτερ λείπομαι S, λείπομαι πάτερ rell.

407. τε S; omitted by the other MSS.

409 sq. The text is Hermann's; the MSS. give σύ τε μοι σύγκασι κούρα. The lacunas were noted by Hermann.

413. ἀνόνατα ἀνόνατα Ba, ἀνόνητ' ἀνόνητ' S.

420. γε S, τε rell.

πενθους γυναικὸς τῆσδε κοινούσθαι λέγω
 κουρᾷ ξυρήκει καὶ μελαμπέπλω στολῇ·
 τέθριππά θ' οἱ ζεύγυσθε καὶ μονάμπυκας
 πᾶλους, σιδήρω τέμνετ' αὐχένων φόβην.
 αὐλῶν δὲ μὴ κατ' ἄστν, μὴ λύρας κτύπος 430
 ἔστω σελήνας δώδεκ' ἐκπληρουμένας·
 οὐ γάρ τιν' ἄλλον φίλτερον θάψω νεκρὸν
 τοῦδ' οὐδ' ἀμείνον' εἰς ἔμ'· ἀξία δέ μοι
 τιμᾶν, ἐπεὶ τέτληκεν ἀντ' ἐμοῦ θανεῖν.

ΧΟ. ὦ Πελίου θύγατερ, στρ. 435

χαίρουσά μοι εἰν Ἀίδα δόμοισιν
 τὸν ἀνάλιον οἶκον οἰκετεύεις.
 ἴστω δ' Ἀίδας ὁ μελαγχαίτας θεὸς ὅς τ' ἐπὶ
 κῶπα
 πηδαλίω τε γέρων 440
 νεκροπομπὸς ἴζει,
 πολὺ δὴ πολὺ δὴ γυναικ' ἀρίσταν
 λίμναν Ἀχεροντίαν πορεύσας ἐλάτῃ δικῶπῳ.
 πολλά σε μουσοπόλοι ἀντ. 445

435-444=445-454.

426. πένθος S.

427. The text follows S. Bc give μελαγχίμοις πέπλοις (-εἰμοις in B), a reading thought by Monk to be derived from the doubtful v. *Phoen.* 372.

428. τέθριππα τε S.

434. τιμῆς S.—τέθνηκεν MSS., and at the end of the v. μόνῃ (L) or μόνην (B) or λιαν (a). It is evident that a word of two syllables was lost at the end of the v. The text gives Nauck's excellent emendation (*Eur. Stud.* ii. 68).

435. ᾧ I, ἰώ L rell.

436. ἐν S.—αἰδᾶ^α L, ἄδα P, ἀτῶα rell., Ἀἰδα Lascaris.—δόμοισιν I, δόμοις L rell.

437. οἰκετεύεις L, οἰκετεύοις Pa, Ικετεύοις B.

439. κῶπα S, κῶπη rell.

μέλψουσι καθ' ἐπτάτονόν τ' ὄρειαν
 χέλυν ἔν τ' ἀλύροις κλέοντες ὕμνοις,
 Σπάρτα κύκλος ἀνίκα Καρνείου περιίσσεται
 ὥρας

μηνός, ἀειρομένας 450

παννύχου σελάνας,
 λιπαραισί τ' ἐν ὀλβίαις Ἀθάταις.

τοίαν ἔλιπες θανοῦσα μολπὰν μελέων ἀοιδοῖς.

εἶθ' ἐπ' ἐμοὶ μὲν εἶη, στρ. 455

δυναίμαν δέ σε πέμψαι

φάος ἐξ Ἀίδα τεράμνων

Κωκυτοῖό τε ρείθρου

ποταμίᾳ νερτέρᾳ τέ κώπα.

σὺ γάρ, ὦ <σὺ> μόνα, φίλα γυναικῶν, 460

σὺ τὸν αὐτᾶς.

ἔτλας πόσιν ἀντὶ σᾶς ἀμεῖψαι

ψυχᾶς ἐξ Ἀίδα. κούφα σοι

χθὼν ἐπάνωθε πέσοι, γύναι. εἰ δέ τι

455-465=466-475.

446. ὄρειαν S, οὔρειαν rell.

447. κλείοντες MSS., corr. Elmsley.

449. ὥρ * L, ὦρα Pla, ὦρα B, corr. Abresch and Kirchhoff, from Hesychius (περι[ν]ίσσεται ὥρας· περιέρχεται τὰς ὥρας).

457. ἀίδα Bc, ἄδου S.

458. καὶ Κωκυτοῦ τε ρείθρων Ba (also Cod), καὶ κωκυτοῖς ρείθρων S (κωκυτοῖό I, ρείθρων L). Monk, followed by Kirchhoff and Nauck, reads Κωκυτοῦ τε ρείθρων. The original text I conjecture to have been κωκυτοιοιτερεῖθρογ. The plural is due to τεράμνων above.

460. ὦ μόνα, ὦ φίλα MSS., em. Wilamowitz - Moellendorff (*Euripides Herakles*, ii. p. 231).

461. ἐαυτᾶς L, σαυτᾶς l (w. γε before τὸν), ἐαυτῆς P (ε read for c), σαυτᾶς rell., em. Erfurdt.

462. ἀίδα Ba, ἄδαο B, Ἀίδα Lascaris.

463. ἐπάνω πέσειε L.

καινὸν ἔλοιτο λέχος πόσις, ἢ μάλ' ἂν ἔμοιγ' ἂν
εἶη

στυγηθεῖς τέκνοις τε τοῖς σοῖς. 465

ματέρος οὐ θελούσας ἄντ.

πρὸ παιδὸς χθονὶ κρύψαι
δέμας, οὐδὲ πατρὸς γεραιοῦ,

ὄν ἔτεκον δ', οὐκ ἔτλαν ῥύεσθαι
σχετλίω, πολλὰν ἔχοντε χαίταν' 470

σύ δ' ἐν ἤβῃ

νέα προθανούσα φωτὸς οἴχῃ.

τοιαύτας εἶη μοι κῦρσαι

συνδυάδος φιλίας ἀλόχου· τὸ γὰρ
ἐν βιότῳ σπάνιόν μέρους· ἢ γὰρ ἂν ἔμοιγ' ἄλυστος
δι' αἰῶνος ἂν ξυνείη. 475

HP. ξένοι, Φεραίας τῆσδε κωμῆται χθονός,

Ἄδμητον ἐν δόμοισιν ἄρα κινγκάνω;

XO. ἔστ' ἐν δόμοισι παῖς Φέρητος, Ἡράκλεις.

ἄλλ' εἰπέ χρεία τίς σε Θεσσαλῶν χθόνα
πέμπει, Φεραῖον ἄστν προσβῆναι τόδε. 480

HP. Τιρυνθίῳ πρᾶσσω τιν' Εὐρύσθει πόνον.

XO. καὶ ποῖ πορεύη; τῷ ξυνέξενται πλάνῳ;

464. πόσις λέχος S, which also omitted ἂν after μάλ'.

469. ἔτεκον οὐκ L, ἔτεκον κούκ P, δ' οὐκ rell.—ῥύσασθαι S.

471. νέα νέου S. 472. κυρήσαι MSS., em. Musgrave.

473. τοῦτο γὰρ MSS.; em. Erfurdt.

474. βιότῳ B, βιω S.

479. πόλιν S.

480. φεραίων S (error due to θεσσαλῶν).

481. πόνω B (error from dat. below).

482. συνέξενται S, προσέξενται rell. Nauck is decided in favour of the former (*Evur. Studia*. ii. 63, one of the cases where he recognises to a limited extent the claims of LP).—πότμω for πλάνῳ is one of those matter-of-fact emendations of which Nauck is sometimes guilty.

- ΗΡ. Θρηκὸς τέτρωρον ἄρμα Διομήδους μέτα.
 ΧΟ. πῶς οὖν δυνήσῃ ; μῶν ἄπειρος εἰ ξένου ;
 ΗΡ. ἄπειρος· οὔπω Βιστόνων ἦλθον χθόνα. 485
 ΧΟ. οὐκ ἔστιν ἵππων δεσπόσαι σ' ἄνευ μάχης.
 ΗΡ. ἀλλ' οὐδ' ἀπειπεῖν τοῖς πόνουσι οἷον τ' ἐμοί.
 ΧΟ. κτανῶν ἄρ' ἤξεις ἢ θανῶν αὐτοῦ μενεῖς.
 ΗΡ. οὐ τόνδ' ἀγῶνα πρῶτον ἂν δράμοιμ' ἐγώ.
 ΧΟ. τί δ' ἂν κρατήσας δεσπότην πλέον λάβοις ; 490
 ΗΡ. πῶλους ἀπάξω κοιράνφ Τιρυνθίφ.
 ΧΟ. οὐκ εὐμαρὲς χαλινὸν ἐμβαλεῖν γνάθοις.
 ΗΡ. εἰ μή γε πῦρ πνέουσι μυκτῆρων ἄπο.
 ΧΟ. ἀλλ' ἄνδρας ἀρταμοῦσι λαιψηραῖς γνάθοις.
 ΗΡ. θηρῶν ὀρείων χόρτον, οὐχ ἵππων, λέγεις. 495
 ΧΟ. φάτνας ἴδοις ἂν αἵμασιν πεφυρμένας.
 ΗΡ. τίνας δ' ὁ θρέψας παῖς πατὴρ κομπάζεται ;
 ΧΟ. Ἄρεος, ζαχρύσου Θρηκίας πέλτης ἀναξ.
 ΗΡ. καὶ τόνδε τοῦμοῦ δαίμονος πόνον λέγεις·
 σκληρὸς γὰρ αἰεὶ καὶ πρὸς αἵπος ἔρχεται· 500
 εἰ χρὴ με παισὶν οὖς Ἄρης ἐγείνατο
 μάχην ξυνάψαι, πρῶτα μὲν Λυκάουι,
 αὐθις δὲ Κύκνφ, τόνδε δ' ἔρχομαι τρίτον
 ἀγῶνα πῶλοις δεσπότη τε συμβαλῶν.
 ἀλλ' οὔτις ἔστιν ὃς τὸν Ἄλκμῆνης γόνον 505

487. μ' ἦν πόνουσι L, πόνουσι (without art.) P; whence it would seem that the common source of L and P had simply πόνουσι.

492. εὐμαρὲς S.

497. δ' ὁ θρέψας L, θ' ὁ θρέψας P, δὲ θρέψας rel. (Δε read for Δο).

498. θρηκίας (P, θρακίας L) ζαχρύσου S.—πέλλης an error in B.

501. οἷς for οὖς LP.

502. ξυνάψαι L, συνάψαι P.

505. I. stands alone in reading τόκον (for γόνον).

- τρέσαντα χεῖρα πολεμίαν ποτ' ὄφεται.
 ΧΟ. καὶ μὴν ὄδ' αὐτὸς τῆσδε κοίρανος χθονὸς
 Ἄδμητος ἔξω δωμαίων πορεύεται.
 ΑΔ. χαῖρ', ὦ Διὸς παῖ Περσέως τ' ἀφ' αἵματος.
 ΗΡ. Ἄδμητε, καὶ σὺ χαῖρε, Θεσσαλῶν ἀναξ. 510
 ΑΔ. θέλομ' ἄν· εὖνον δ' ὄντα σ' ἐξεπίσταμαι.
 ΗΡ. τί χρῆμα κουρᾷ τῆδε πενθίμῳ πρέπεις ;
 ΑΔ. θάπτειν τιν' ἐν τῆδ' ἡμέρᾳ μέλλω νεκρόν.
 ΗΡ. ἀπ' οὖν τέκνων σῶν πημονὴν εἶργοι θεός.
 ΑΔ. ζῶσιν κατ' οἴκους παῖδες οὐδ' ἔφυσ' ἐγώ. 515
 ΗΡ. πατὴρ γε μὴν ὠραῖος, εἴπερ οἴχεται.
 ΑΔ. κἀκείνος ἔστι χῆ τεκοῦσά μ', Ἡράκλεις.
 ΗΡ. οὐ μὴν γυνή γ' ὄλωλεν Ἄλκηστις σέθεν ;
 ΑΔ. διπλοῦς ἐπ' αὐτῇ μῦθος ἔστι μοι λέγειν.
 ΗΡ. πότερα θανούσης εἶπας ἢ ζώσης πέρι ; 520
 ΑΔ. ἔστιν τε κούκέτ' ἔστιν, ἀλγύνει δέ με.
 ΗΡ. οὐδέν τι μᾶλλον οἶδ'· ἄσημά γάρ λέγεις.
 ΑΔ. οὐκ οἶσθα μοίρας ἧς τυχεῖν αὐτὴν χρεῶν ;
 ΗΡ. οἶδ' ἀντὶ σοῦ γε καταθανεῖν ὑφειμένην.
 ΑΔ. πῶς οὖν ἔτ' ἔστιν, εἴπερ ἦνεσεν τάδε ;
 ΗΡ. ἂ, μὴ πρόκλαι' ἄκοιτιν, ἐς τότ' ἀμβαλοῦ. ⁵²⁵
 ΑΔ. τέθνηχ' ὁ μέλλων, κούκέτ' ἔσθ' ὁ καταθάνων.

506. πολεμίαν Ba, πολεμί * * L, πολεμίωv Pl.

509. τ' (after Περσέως) om. S.

511. δ' (after εὖνον) om. S.

514. Perhaps σοι (for σῶν)?

519. αὐτὴν S.

520. πέρι S, ἔτι rell.

521. τέ με S.

526. ἂ S, ἂ ἂ rell.—μὴ om. P.—τόδ' MSS., em. Wakefield (approved by Elmsley). Corruption from τάδε in the preceding v. is natural.—ἀναβαλοῦ MSS., em. Nauck (*Eur. Stud.* ii. 64).

527. τέθνηκε (χ' ὁ, with κε written over it, L¹) μέλλων χῶ θανῶν οὐκ ἔστ' ἔτι L, τέθνηκεν ὁ μέλλων καὶ ὁ θανῶν οὐκέτ' ἔστιν P; the text follows Ba.

- HP. χωρίς τό γ' εἶναι καί τὸ μὴ νομίζεται.
 AD. σὺ τῆδε κρίνεις, Ἡράκλεις, κείνη δ' ἐγώ.
 HP. τί δῆτα κλαίεις ; τίς φίλων ὁ κατθανών ; 530
 AD. γυνή· γυναικὸς ἀρτίως μεμνήμεθα.
 HP. ὀθνεῖος ἦ σοὶ συγγενῆς γεγῶσά τις ;
 AD. ὀθνεῖος, ἄλλως δ' ἦν ἀναγκαῖα δόμοις.
 HP. πῶς οὖν ἐν οἴκοις σοῖσιν ὤλεσεν βίον ;
 AD. πατὴρ θανόντος ἐνθάδ' ὄρφανεύετο. 535
 HP. φεύ.
 εἶθ' ἠῦρομέν σ', Ἄδμητε, μὴ λυπούμενον.
 AD. ὡς δὴ τί δράσων τόνδ' ὑπορράπτεϊς λόγον ;
 HP. ξένων πρὸς ἄλλην ἐστίαν πορεύσομαι.
 AD. οὐκ ἔστιν, ὠναξ· μὴ τοσόνδ' ἔλθοι κακόν.
 HP. λυπουμένοις ὀχληρός, εἰ μόλοι, ξένος. 540
 AD. τεθνήσκειν οἱ θανόντες· ἀλλ' ἴθ' ἐς δόμους.
 HP. αἰσχρόν <τι> παρὰ κλαίουσιν θοινᾶσθαι φίλους.
 AD. χωρίς ξενῶνές εἰσιν οἱ σ' ἐσάξομεν.
 HP. μέθεσ με, καί σοι μυρίαν ἔξω χάριν.
 AD. οὐκ ἔστιν ἄλλου σ' ἀνδρὸς ἐστίαν μολεῖν. 545
 ἡγοῦ σὺ τῶδε, δωμάτων ἐξωπίους
 ξενῶνας οἷξας, τοῖς τ' ἐφεστῶσιν φράσον
 σίτων παρεῖναι πλήθος· ἐν δὲ κλήσατε
 θύρας μεταύλους· οὐ πρέπει θοινωμένους

528. I have written γ' for τ' of the MSS.

530. τίς οὖν P, τίς ἦν L (ἦν cancelled and φῶων written in the margin by L¹).

533 sq. Added in margin by L¹.

538. ξένον an error in S.—ἄλλην S, ἄλλων rell.

542. ξένους S. Probably an error derived from v. 540 sq.—I follow Elmsley in inserting τι metri gratia. See Explan. Notes.

546. τῶδε a, τῶνδε rell.

549. μεσαύλους MSS. Acc. to Moeris the Ath. form was μέταυλος. Cf. Lysias 1, 17.

- κλίειν στεναγμῶν οὐδὲ λυπείσθαι ξένους. 550
- ΧΟ. τί δρᾶς ; τοιαύτης συμφορᾶς προσκειμένης,
 Ἄδμητε, τολμᾶς ξενοδοκεῖν ; τί μῶρος εἶ ;
- ΑΔ. ἀλλ' εἰ δόμων σφε καὶ πόλεως ἀπήλασα
 ξένον μολόντα, μᾶλλον ἂν μ' ἐπήνεσας ;
 οὐ δῆτ', ἐπεὶ τοι ξυμφορὰ μὲν οὐδὲν ἂν 555
 μείων ἐγίγνετ', ἀξενώτερος δ' ἐγώ.
 καὶ πρὸς κακοῖσιν ἄλλο τοῦτ' ἂν ἦν κακόν,
 δόμους καλεῖσθαι τοὺς ἐμοὺς ἐχθροξένους.
 — αὐτὸς δ' ἀρίστου τοῦδε τυγχάνω ξένου,
 ὅταν περ Ἄργους διψίαν ἔλθω χθόνα. 560
- ΧΟ. πῶς οὖν ἔκρυπτες τὸν παρόντα δαίμονα,
 φίλου μολόντος ἀνδρός, ὡς αὐτὸς λέγεις ;
- ΑΔ. οὐκ ἂν ποτ' ἠθέλησεν εἰσελθεῖν δόμους,
 εἰ τῶν ἐμῶν τι πημάτων ἐγνώρισε.
 καὶ σοὶ μὲν οἶμαι δρῶν τάδ' οὐ φρονεῖν δοκῶ, 565
 οὐδ' αἰνέσεις με· τὰμὰ δ' οὐκ ἐπίσταται
 μέλαθρ' ἀπωθεῖν οὐδ' ἀτιμάζειν ξένους.
- ΧΟ. ὦ πολυξείνος καὶ ἐλευθέρου ἀνδρός αἰεὶ ποτ'
 οἶκος, στρ.
 σέ τοι καὶ ὁ Πύθιος εὐλύρας Ἀπόλλων 570
 ἠξίωσε ναίειν,

568-577 = 578-587.

551. τοσαύτης S.

552. ξενοδοχεῖν MSS.

555. μοι MSS., τοι Naber (*Mnem.* [n.s.] 10, p. 8).

558. ἐχθροξένους S, the other MSS. κακοξένους, a form which is probably due here to κακόν at the close of v. 557.

560. I have preferred ὅταν περ of S to the ὅταν ποτ' of the other MSS., believing the latter to be derived from οὐκ ἂν ποτ' in 563.

565. καὶ τῷ μὲν MSS., w. αἰνέσει in v. 566. Believing that a reference to Heracles is out of place in this sentence, I have emended as above. τῷ is a facile corruption from τῶν in v. 564, and αἰνέσει is a secondary correction. See further Explan. Notes.

568-9. ὦ ἰ. ἰὼ L rell.—ἐλεύθερος MSS., em. Purgold.

ἔτλα δὲ σοῖσι μηλονόμας
 ἐν δόμοις γενέσθαι,
 δοχμῶν διὰ κλιτύων 575
 βοσκήμασι σοῖσι συρίζων
 ποιμνίτας ὑμεναίους. ✓
 σὺν δ' ἐποιμαίνοντο χαρᾷ μελέων βαλῖαί τε
 λύγκες, ἀντ.
 ἔβα δὲ λιπούσ' Ὀθρυος νάπαν λεόντων 580
 ἅ δαφεινὸς ἴλα·
 χόρευσε δ' ἀμφὶ σὰν κιθάραν,
 Φοῖβε, ποικιλόθριξ
 νεβρὸς ὑψικόμων πέραν 585
 βαίνουσ' ἑλατᾶν σφυρῶ κούφω,
 χαίρουσ' εὐφροني μολπᾶ.
 τοιγὰρ πολυμηλοτάταν στρ.
 ἐστίαν οἰκεῖ παρὰ καλλίγασον
 Βοιβίαν λίμναν· ἀρότοις δὲ γυνᾶν — 590
 καὶ πεδίων δαπέδοις
 ὄρον ἀμφὶ μὲν ἀελίου κνεφαίαν
 ἰππόστασιν αἰθέρα τὰν Μολοσσῶν — — τίθεται,
 πόντιον δ' Αἰγαίων' ἐπ' ἄκταν 595

588-596 = 597-605.

574. δόμοισι B.

577. ποιμνήτας S (itacism).

582. ἐχόρευσε MSS., corr. Monk.

588. τοι γάρ τοι B, τοιγὰρ rell.

589. οἰκεῖς MSS., corr. Purgold and Markland.

590. γυνᾶν B, γυνᾶν a, γυνᾶν L, γυνᾶν P (attempted correction?).

592. περὶ P.

594. ἰππόστασιν B.—After Μολοσσῶν perhaps we should read ὄρεων (ὄρεων might easily have been dropped after οὐκων).

595. τ' (for δ') S.—αἰγαίων MSS. ; αἰγαίων' seems to have been

read by the Scholiast (κρατεῖ δὲ καὶ ἐπὶ τὴν Αἰγαίωνα ἀκτὴν τὴν

πόντιον καὶ ἀλίμενον).

- ἀλίμενον Πηλίου κρατύνει.
 καὶ νῦν δόμον ἀμπετάσας ἀντ.
 δέξατο ξείνον νοτερῷ βλεφάρῳ,
 τὰς φίλας κλαίων ἀλόχου νέκυν ἐν
 δώμασιν ἀρτιθανή· 600
 τὸ γὰρ εὐγενὲς ἐκφέρεται πρὸς αἰδῶ.
 ἐν τοῖς ἀγαθοῖσι δὲ πάντ' ἔνεστιν σοφίας. ἄγαμαι·
 πρὸς δ' ἐμᾶ ψυχᾶ θάρσος ἦσται
 θεοσεβῆ φῶτα κεδνὰ πράξειν. 605
- ΑΔ. ἀνδρῶν Φεραίων εὐμενῆς παρουσία,
 νέκυν μὲν ἤδη πάντ' ἔχοντα πρόσπολοι
 φέρουσιν ἄρδην ἐς τάφον τε καὶ πυράν·
 ἡμεῖς δὲ τὴν θανούσαν, ὡς νομίζεται,
 προσείπατ' ἐξιούσαν ὑστάτην ὁδόν. 610
- ΧΟ. καὶ μὴν ὄρῳ σὸν πατέρα γηραιῷ ποδι
 στείχοντ', ὀπαδούς τ' ἐν χεροῖν δάμαρτι σῆ
 κόσμον φέροντας, νερτέρων ἀγάλματα.
- ΦΕ. ἦκω κακοῖσι σοῖσι συγκάμνων, τέκνον·
 ἐσθλῆς γάρ, οὐδεὶς ἀντρεῖ, καὶ σῶφρονος 615
 γυναικὸς ἡμάρτηκας. ἀλλὰ ταῦτα μὲν
 φέρειν ἀνάγκη καίπερ ὄντα δύσφορα·
 δέχου δὲ κόσμον τόνδε, καὶ κατὰ χθονὸς
 ἴτω· τὸ ταύτης σῶμα τιμᾶσθαι χρεῶν,
 ἦτις γε τῆς σῆς προύθανε ψυχῆς, τέκνον, 620
 καὶ μ' οὐκ ἄπαιδ' ἔθηκεν οὐδ' εἶασε σοῦ

598. ξένον MSS., ξείνον Aldine ed.

599. φίλιας MSS., φιλίας Aldine ed.—Perhaps we should read εἰν for ἐν to correspond more closely to -ᾶν in the strophe.

608. πρὸς τάφον S, perhaps rightly.

617. δύσφορα S (and α^s in margin), δυσμενῆ rell. The μὲν in v. 616 may have brought about the corruption.

- στερέντα γήρα πενθίμῳ καταφθίνειν,
 πάσαις δ' ἔθηκεν εὐκλεέστερον βίον
 γυναιξίν, ἔργον τλάσα γενναῖον τόδε.
 ὦ τόνδε μὲν σώσασ', ἀναστήσασα δὲ 625
 ἡμᾶς πίτνουτας, χαῖρε, κἄν Ἄιδου δόμοις
 εὖ σοι γένοιτο. φημὶ τοιούτους γάμους
 λύειν βροτοῖσιν, ἢ γαμῆν οὐκ ἄξιον.
- ΑΔ. οὐτ' ἦλθες ἐς τόνδ' ἐξ ἐμοῦ κληθεὶς τάφον
 οὐτ' ἐν φίλοισι σὴν παρουσίαν λέγω. 630
 κόσμον δὲ τοῦτον οὐποθ' ἦδ' ἐνδύσεται·
 οὐ γὰρ τοιούτων ἐνδεὴς ταφήσεται.
 — τότε ξυναλλεῖν χρῆν σ' ὅτ' ὠλλύμην ἐγώ·
 σὺ δ' ἐκποδὼν σταὶς καὶ παρῆς ἄλλῃ θανεῖν
 νέφ' γεραῖός, τόνδ' ἀποιμώξῃ νεκρόν ; 635
 ἔδειξας εἰς ἔλεγχον ἐξελθὼν ὅς εἰ, 640

623. εὐκλεέστερον B, -τατον tell.

625. τόνδ' ἐμὸν S (ΤΟΝΔΕΜΕΝ read as ΤΟΝΔΕΜΟΝ).

626. πίτνουτας S.—κἄν S, κελν tell.

631. τὸν σὸν MSS. Believing this to be a corruption from a gloss (aided by σὴν above), I read *τούτον* (cf. *κόσμον τόνδε* said by Phères in v. 618).

632. *τι τῶν σῶν* MSS., I have emended as above. Nauck (very prosaically, I think) rejects this verse (*Eur. Studd.* ii. 65 sq.). The change of *τὸν σὸν* to *τούτον* in v. 631 robs his objection on the ground of form (that *τῶν σῶν ἐνδεὴς* is a double of *τὸν σὸν ἐνδύσεται*) of most of its force, even if we retain *τι τῶν σῶν*.

635. *γεραῖός*, which I have introduced into the text, gets rid of the ugly *γέρων ὦν* of the MSS.—*ἀποιμώξεις* S, *ἀποιμώξεις* B, *ἀποιμώξει* Matthiae.

Between vv. 635 and 640 the MSS. give the following four vv. :

οὐκ ἦσθ' ἄρ' ὀρθῶς τοῖδε σώματος πατῆρ
 οὐδ' ἢ τεκνίον φάσκουσα καὶ κεκλημένη (rather *καλουμένη*)
 μήτηρ μ' ἔτικτε· δουλίον δ' ἀφ' αἵματος
 μαστῆ γυναικὸς σῆς ὑπεβλήθην λάβρα.

It seems monstrous that Admetus in his royal rage should call himself a slave's son. Nauck entertaining the same view rejects vv. 638 sq. But this is not enough. After the violent outburst of vv.

καί μ' οὐ νομίζω παῖδα σὸν πεφυκέναι. ✓
 ἢ τᾶρα πάντων διαπρέπεις ἀψυχία,
 δς τηλικόσδ' ὦν κἀπὶ τέρμ' ἤκων βίου
 οὐκ ἠθέλησας οὐδ' ἐτόλμησας θανεῖν
 τοῦ σοῦ πρὸ παιδός, ἀλλὰ τήνδ' εἰάσατε 645
 γυναῖκ' ὀθνεῖαν, ἣν ἐγὼ καὶ μητέρα
 πατέρα τ' <ἄν> ἐνδίκως ἄν ἠγοίμην μόνην.
 καίτοι καλόν γ' ἄν τόνδ' ἀγῶν' ἠγωνίσω,
 τοῦ σοῦ πρὸ παιδὸς κατθανεῖν, βραχὺς δέ σοι
 πάντως ὁ λοιπὸς ἦν βιώσιμος χρόνος. 650
 καὶ μὴ λῆσ' ἄνδρα χρῆ παθεῖν εὐδαίμονα 653
 πέπονθας· ἤβησας μὲν ἐν τυραννίδι,
 παῖς δ' ἦν ἐγὼ σοι τῶνδε διάδοχος θρόνων, 655
 ὥστ' οὐκ ἄτεκνος κατθανὼν ἄλλοις δόμον
 λείψειν ἔμελλες ὀρφανὸν διαρπάσαι.
 οὐ μὴν ἐρεῖς γέ μ' ὡς ἀτιμάζων τὸ σὸν

636-639 we have in v. 641 a briefer restatement of the *essential* point of the preceding with a reference to the father only (cf. also vv. 737 sq.). It was, I conjecture, as a parallel to v. 641 that the "effective verses," as Paley truly calls them, were written, first in the margin, afterwards in the text. Read them as a passionate interrogation, and see how effective they are in the mouth of an Oedipus that has just been taunted as a foundling and appeals to his putative father. See further Crit. Appendix.

643. τηλικός ὦν S.

646. Perhaps ὀθνεῖον.

647. <ἄν> added by Elmsley, τέ γ' ἐνδίκως S.—μόνην Sa, ἐμὸν B (derived apparently from μὸν . .). Cf. Nauck, *Eur. Stud.* ii. 67 sq.

649. I have changed the MS. reading κατθανῶν (-ῶν derived from -ῶν' above) to the infin.

vv. 651 sq. κἀγὼ τ' ἄν ἔζων χῆδε τὸν λοιπὸν χρόνον | κούκ ἄν μονωθεῖς ἔστερον κακοῖς ἐμοῖς were rightly rejected by Lenting as interpolated from vv. 295 sq.

655. Nauck would write ἡ γεγώς σοι (quite unnecessarily) (*Eur. Stud.* ii. 67 note).—δόμων MSS., θρόνων F. W. Schmidt.

657. διαρπάσαι S, διαρπάσειν rell. (with l).

658. ἀτιμάζοντα σὸν, followed in v. 659 by προδωκας, S.

γῆρας θανεῖν προύδωκά σ', ὅστις αἰδόφρων
 πρὸς σ' ἢ μάλιστα, κἀντὶ τῶνδέ μοι χάριν 660
 τοιάνδε καὶ σὺ χῆ τεκοῦς' ἠλλαξάτην.
 τοιγὰρ φυτεύων παῖδας οὐκέτ' ἂν φθάνοις,
 οἱ γηροβοσκήσουσι καὶ θανόντα σε
 περιστελοῦσι καὶ προθήσονται νεκρόν.

οὐ γάρ σ' ἔγωγε τῆδ' ἐμῇ θάψω χερί· 665
 τέθνηκα γὰρ δὴ τοῦπὶ σ'· εἰ δ' ἄλλου τυχῶν
 σωτήρης αὐγὰς εἰσορῶ, κείνου λέγω
 καὶ παῖδά μ' εἶναι καὶ φίλον γηροτρόφον.
 μάτην ἄρ' οἱ γέροντες εὐχονται θανεῖν,
 γῆρας ψέγοντες καὶ μακρὸν χρόνον βίου· 670
 ἦν δ' ἐγγὺς ἔλθη θάνατος, οὐδεὶς βούλεται
 θνήσκειν, τὸ γῆρας δ' οὐκέτ' ἔστ' αὐτοῖς βαρύ.

ΧΟ. Ἄδμηθ', ἄλις γὰρ ἡ παρούσα συμφορά,
 παῦσαι· πατρὸς δὲ μὴ παροξύνῃς φρένας.

ΦΕ. ὦ παῖ, τίν' αὐχεῖς, πότερα Λυδὸν ἢ Φρύγα 675
 κακοῖς ἐλαύνειν ἀργυρώνητον σέθεν;
 οὐκ οἶσθα Θεσσαλὸν με κἀπὸ Θεσσαλοῦ
 πατρὸς γεγῶτα γνησίως ἐλεύθερον;
 ἄγαν μ' ὑβρίζεις, καὶ νεανίας λόγους
 ρίπτων ἐς ἡμᾶς οὐ βαλὼν οὕτως ἄπει. — 680
 ἐγὼ δέ σ' οἴκων δεσπότην ἐγεινάμην

665. θάψω B.

668. Nauck would reject this verse and emend κείνου λέγω in γ.
 667 to κείνου τότε, κείνον σέβω, or the like (*Eur. Studd.* ii. 68 sq.).
 See Explan. Notes.

671. ἔλθοι B.

672. θανεῖν a.

673 sq. παύσασθ' and ὦ παῖ MSS. (for Ἄδμηθ' and παῦσαι),
 emended by Mekler (*Euripidea*, pp. 14-16).—φρένα S (under the
 influence of Φρύγα).

679. μ' inserted by L.

κάθρεψ', ὀφείλω δ' οὐχ ὑπερθυήσκειν σέθεν·
 οὐ γὰρ πατρῶον τόνδ' ἔδεξάμην νόμον,
 παίδων προθυήσκειν πατέρας, οὐδ' Ἑλληνικόν.
 σαυτῷ γάρ, εἴτε δυστυχῆς εἴτ' εὐτυχῆς, 685
 ἔφυς· ἃ δ' ἡμῶν χρῆν σε τυγχάνειν, ἔχεις.
 πολλῶν μὲν ἄρχεις, πολυπλήθρους δέ σοι γύας
 λείψω· πατρός γὰρ ταῦτ' ἔδεξάμην πάρα.
 τί δῆτά σ' ἠδίκηκα; τοῦ σ' ἀποστερώ;
 μὴ θυήσῃ ὑπὲρ τοῦδ' ἀνδρός, οὐδ' ἐγὼ πρὸ
 σοῦ. 690

χαίρεις ὄρων φῶς· πατέρα δ' οὐ χαίρειν δοκεῖς;
 ἢ μὴν πολὺν γε τὸν κάτω λογίζομαι
 χρόνον, τὸ δὲ ζῆν σμικρόν, ἀλλ' ὅμως γλυκύ.
 σὺ γοῦν ἀναιδῶς διεμάχου τὸ μὴ θανεῖν,
 καὶ ζῆς παρελθὼν τὴν πεπρωμένην τύχην, 695
 ταύτην κατακτάς· εἴτ' ἐμὴν ἀψυχίαν
 ψέγεις, γυναικός, ὦ κάκισθ', ἠσσημένος,
 ἢ τοῦ καλοῦ σοῦ προύθανεν νεανίου;
 σοφῶς δ' ἐφηῦρες ὥστε μὴ θανεῖν ποτε,
 εἰ τὴν παρούσαν κατθανεῖν πείσεις ἀεὶ 700
 γυναίχ' ὑπὲρ σοῦ· κἄτ' ὀνειδίξεις φίλοις
 τοῖς μὴ θέλουσι δρᾶν τάδ', αὐτὸς ὢν κακός;
 σίγα· νόμιζε δ', εἰ σὺ τὴν σαυτοῦ φιλεῖς
 ψυχὴν, φιλεῖν ἅπαντας· εἰ δ' ἡμᾶς κακῶς
 ἐρεῖς, ἀκούσῃ πολλὰ κού ψευδῆ κακά. 705

682. ὀφείλω δ' Ba, ὀφείλων S.

685. Perhaps *δυστυχεῖς* and *εὐτυχεῖς*. (Elmsley.)

687. γύας B, γύας L, γύας rell. 689. ἠδίκησα S.

697. λέγεις MSS., ψέγεις the 2nd edit. of the Hervaeian reprint of the Aldine (Basel, 1544), also (independently) Cobet (V. L., 273).

699. σοφῶς δ' εἶρες S (σοφῶς δὲ γ' εἶρες l).

700. πείσεις ἂν S.

- ΧΟ. πλείω λέλεκται νῦν τε καὶ τὰ πρὶν κακά·
παῦσαι δέ, πρέσβυ, παῖδα σὸν κακορροθῶν.
- ΑΔ. λέγ', ὡς ἐμοῦ λέξαντος· εἰ δ' ἀλγείς κλύων
τὰλθητές, οὐ χρῆν σ' εἰς ἔμ' ἔξαμαρτάνειν.
- ΦΕ. σοῦ δ' ἂν προσηύσκων μᾶλλον ἔξημάρτανον. 710
- ΑΔ. ταῦτόν γὰρ ἠβῶντ' ἄνδρα καὶ πρέσβυν θανεῖν ;
- ΦΕ. ψυχῇ μᾶ ζῆν, οὐ δυοῖν, ὀφείλομεν.
- ΑΔ. καὶ μὴν Δίος γε μείζονα ζῶης χρόνον.
- ΦΕ. ἀρὰ γονεῦσιν οὐδὲν ἔκδικον παθῶν ;
- ΑΔ. μάκροῦ βίου γὰρ ἠσθόμην ἐρῶντά σε. 715
- ΦΕ. ἀλλ' οὐ σὺ νεκρόν γ' ἀντὶ σοῦ τόνδ' ἐκφέρεις ;
- ΑΔ. σημεία τῆς σῆς <γ>, ὦ κάκιστ', ἀψυχίας.
- ΦΕ. οὔτοι πρὸς ἡμῶν γ' ὄλετ'· οὐκ ἐρεῖς τόδε.
- ΑΔ. φεῦ·
εἶθ' ἀνδρὸς ἔλθοις τοῦδ' ἔτ' ἐς χρεῖαν ποτέ.
- ΦΕ. μνήστ' εὖε πολλὰς, ὡς θάνωσι πλείονες. 720
- ΑΔ. σοὶ τοῦτ' ὄνειδος· οὐ γὰρ ἠθέλες θανεῖν.
- ΦΕ. φίλον τὸ φεγγῆς τοῦτο τοῦ θεοῦ, φίλον.
- ΑΔ. κακὸν τὸ λῆμα κοῦκ ἐν ἀνδράσιν τὸ σόν.
- ΦΕ. οὐκ ἐγγελάς γέροντα βαστάζων νεκρόν.
- ΑΔ. θανῆ γε μέντοι δυσκλεῆς, ὅταν θάνης. 725
- ΦΕ. κακῶς ἀκούειν οὐ μέλει θανόντι μοι.
- ΑΔ. φεῦ φεῦ· τὸ γῆρας ὡς ἀναιδείας πλέων.
- ΦΕ. ἦδ' οὐκ ἀναιδής· τήνδ' ἐφηῦρες ἄφρονα.

713. μείζον' ἂν MSS., em. G. H. Schaefcr.—ζῶης S, ζῶος rell. (with p).

714 sq. are placed after 719 by Nauck (see *Eur. Stud.* ii. 70).

716. νεκρόν γ' B; the other MSS. om. γ'.

717. σημεία γ' ὡ κάκιστε ταῦτ' ἀψυχίας S.—<γ> inserted by van Herwerden (*Mnem.* [n.s.] 5, p. 44).

718. οβτι S.—γ' om. S.

719. τοῦδέ γ' MSS., τοῦδ' ἔτ' suggested by Kirchhoff.

- ΑΔ. ἀπελθε κάμῃ τόνδ' ἕα θάψαι νεκρόν.
 ΦΕ. ἀπειμι· θάψεις δ' αὐτὸς ὦν αὐτῆς φονεύς, ^{murderer} 730
 δίκας τε δώσεις τοῖσι κηδεσταῖς ἔτι.
 ἦ τάρ' Ἄκαστος οὐκέτ' ἔστ' ἐν ἀνδράσιν,
 εἰ μὴ σ' ἀδελφῆς αἷμα τιμωρήσεται.
- ΑΔ. ἔρρων νυν αὐτὸς χῆ ξυνοικήσασά σοι
 ἀπαιδε παιδὸς ὄντος, ὥσπερ ἄξιοι, 735
 γηράσκει· οὐ γὰρ τῶδ' ἔτ' ἐς ταῦτὸν στέγος
 νεῖσθ'· εἰ δ' ἀπειπεῖν χρῆν με κηρύκων ὕπο
 τὴν σὴν πατρώαν ἐστίαν, ἀπείπρω ἄν.
 ἡμεῖς δέ, τούν ποσὶν γὰρ οἰστέον ^{χρον} κακόν, ✕
 στείχωμεν, ὡς ἂν ἐν πυρᾷ θῶμεν νεκρόν. 740
- ΧΟ. ἰὼ ἰὼ. σχετλία τόλμης,
 ὦ γενναία καὶ μέγ' ἀρίστη,
 χαῖρε· πρόφρων σὲ χθονίος θ' Ἑρμῆς
 "Αἰδης τε δέχουτ". εἰ δέ τι κάκει
 πλέον ἔστ' ἀγαθοῖς, τούτων μετέχουσ' 745
 "Αἶδου νύμφη παρεδρεύοις.
- ΘΕ. πολλοὺς μὲν ἤδη κάπῳ παντοίας χθονὸς
 ξένους μολόντας οἶδ' ἐς Ἀδμήτου δόμους,
 οἷς δείπνα προύθηκ'· ἀλλὰ τοῦδ' οὐπω ξένου

729. καὶ με S.

731. δὲ (for τε) S.—τοῖσι σοῖσι B (σοῖσι cancelled by B¹); cf. crit. note on v. 318.

732. ἀκλανστος (sic) B for Ἄκαστος.

734. ἔρρων S, ἔρροις Ba. The reading in the text is due to the Scholiast (τινὲς δὲ ἔρρων γράφουσι σὺν τῶ ἦ, ἵνα ἡ μετοχή ἀντὶ ῥήματος τοῦ ἔρρει). The error arose from ΕΡΡΩΝΥΝ (N written for NN).

736. τῶδε γ' Ba, τῶδ' ἔτ' S, whence I derive τῶδ' ἔτ' as the original (cf. v. 719 crit. note) (anticipated by Elmsley ad *Heracl.* 959 [956]).

741. ἰὼ once in S.

743 sq. χθονίος θ' ἄδης | ἑρμῆς τε δέχηθ' B.—746. προσεδρεύοις S.

749. ξένου MSS., ξένου suggested by Dobree.

κακίον' ἐς τήνδ' ἐστίαν ἐδεξάμην, 750

δς πρῶτα μὲν πενθοῦντα δεσπότην ὄρων

εἰσῆλθε κατόλμησ' ἀμείψασθαι πύλας·

ἔπειτα δ' οὔτι σωφρόνως ἐδέξατο

τὰ προστυχόντα ξένια, συμφορὰν μαθών,

ἀλλ' εἴ τι μὴ φέροιμεν, ὠτρυνεν φέρειν· 755

ποτήρα δ' ἐν χεῖρεσσι κίσσινον λαβῶν

πίνει μελαίνης μητρὸς εὐζωρον μέθυ,

ἕως ἐθέρμην' αὐτὸν ἀμφιβᾶσα φλόξ

οἴνου· στέφει δὲ κρᾶτα μυρσίνης κλάδοις

ἀμουσ' ὑλακτῶν· δισσὰ δ' ἦν μέλη κλύειν· 760

ὃ μὲν γὰρ ἦδε, τῶν ἐν Ἀδμήτου κακῶν

οὐδὲν προτιμῶν, οἰκέται δ' ἐκλαίομεν

δέσποιναν· ὄμμα δ' οὐκ ἐδείκνυμεν ξένῳ

τέγγοντες· Ἀδμητος γὰρ ὧδ' ἐφίετο.

καὶ νῦν ἐγὼ μὲν ἐν δόμοισιν ἐστὶν 765

ξένον, πανοῦργον κλώπα καὶ ληστήν τινα,

ἣ δ' ἐκ δόμων βέβηκεν, οὐδ' ἐφεσπόμεν

οὐδ' ἐξέτεινα χεῖρ', ἀποιμώζων ἐμῆν

δέσποιναν, ἣ ἐμοὶ πᾶσί τ' οἰκέταισιν ἦν

μήτηρ· κακῶν γὰρ μυρίων ἐρρύετο, 770

ὄργας μαλάσσοισ' ἀνδρός. ἄρα τὸν ξένον

στυγῶ δικαίως, ἐν κακοῖς ἀφυγμένον ;

HP. οὗτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις ;

οὐ χρὴ σκυθρωπὸν τοῖς ξένοις τὸν πρόσπολον

εἶναι, δέχεσθαι δ' εὐπροσηγόρῳ φρενί· 775

σὺ δ' ἄνδρ' ἐταῖρον δεσπότην παρόνθ' ὄρων,

755. φέροιεν (sic) B.

759. μυρσίνοισ MSS., μυρσίνης Canter.

760 sq. δισσὰ—ἦδε om. S (perhaps rightly).

στυγνῷ προσώπῳ καὶ συνωφρυνμένῳ
 δέχη, θυραίου πήματος σπύδρον ἔχων.
 θεῦρ' ἔλθ', ὅπως ἂν καὶ σοφώτερος γένη.
 τὰ θνητὰ πράγματ' οἶδας ἢν ἔχει φύσιν; 780
 οἶμαι μὲν οὐ· πόθεν γάρ; ἄλλ' ἄκουέ μου.
 βροτοῖς ἅπασι κατθανεῖν ὀφείλεται,
 κούκ ἔστι θνητῶν ὅστις ἐξέπίσταται
 τὴν αὔριον μέλλουσας εἰ βιώσεται.
 τὸ τῆς τύχης γὰρ ἀφανὲς οἱ προβήσεται, 785
 κάστ' οὐ διδακτὸν οὐδ' ἀλίσκεται τέχνη.
 ταῦτ' οὖν ἀκούσας καὶ μαθὼν ἐμοῦ πάρα,
 εὐφραϊνε σαυτὸν, πίνε, τὸν καθ' ἡμέραν ^{πίνε} ^{τῆς τύχης} ^{ἔσθι} ^{ἄσ}
 βίον λογιζοῦ σόν, τὰ δ' ἄλλα τῆς τύχης.
 τίμα δὲ καὶ τὴν πλείστον ἠδίστην θεῶν 790
 Κύπριν βροτοῖσιν· εὐμενῆς γὰρ ἡ θεός.
 τὰ δ' ἄλλ' ἔασον ταῦτα καὶ πείθου λόγοις
 ἐμοῖσιν, εἴπερ ὀρθά σοι δοκῶ λέγειν.
 οἶμαι μὲν. οὐκ οὖν τὴν ἄγαν λύπην ἀφείς
 πῆ μεθ' ἡμῶν τάσδ' ὑπερβαλὼν τύχας, 795
 στεφάνοις πύκασθεις; καὶ σάφ' οἶδ' ὀθούνεκα
 τοῦ νῦν σκυθρωποῦ καὶ ξυνεστῶτος τρόπου

777. *συνωφρυνμένῳ* MSS., *συνωφρυνμένος* suggested by Nauck, *Eur. Stud.* ii. 85. See Explan. Notes.

780. *οἶδας* MSS., *οἰσθας* Nauck (*Eur. Stud.* ii. 71 sqq.). See Explan. Notes.

781. *δοκῶ μὲν* Plutarch in *Consol. ad Apoll.* 107 B-C, where vv. 780-785 are cited.

783. *ἔστιν αὐτῶν ὅστις* Plutarch *loc. cit.*

785. *οὐ* S, ἢ c.

792. *πείθου* P, *πιθού* rell.

797. *ξυνεστῶτος φρενῶν* S, *κακοῦ* rell. Accepting Kirchhoff's view that *κακοῦ* and *φρενῶν* are merely attempts to supply an ancient lacuna at the end of the verse, I have given instead Nauck's *τρόπου* (cf. *Eur. Stud.* ii. 74).

μεθορμεί σε πιτυλος ἐμπροσθὼν σκύφου.
 ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεών,
 ὡς τοῖς γε σεμνοῖς καὶ συνωφρωμένοις 800
 ἅπασιν ἔστιν, ὡς γ' ἐμοὶ χρῆσθαι κριτῆ,
 οὐ βίος ἀληθῶς ὁ βίος, ἀλλὰ συμφορά.

ΘΕ. ἐπιστάμεσθα ταῦτα· νῦν δὲ πράσσομεν
 οὐχ οἷα κώμου καὶ γέλωτος ἄξια.

HP. γυνὴ θυραῖος ἢ θανοῦσα· μὴ λίαν 805
 πένθει· δόμων γὰρ ζῶσι τῶνδε δεσπότες.

ΘΕ. τί ζῶσιν ; οὐ κάτοισθα τὰν δόμοις κακά ;

HP. εἰ μὴ γε σός με δεσπότης ἐψεύσατο.

ΘΕ. ἄγαν ἐκεῖνός ἐστ' ἄγαν φιλόξενος.

HP. οὐ χρῆν μ' ὀθνεῖου γ' οὔνεκ' εὐπάσχειν νεκροῦ ;

ΘΕ. ἢ κάρτα μέντοι καὶ λίαν οἰκείος ἦν. 811

HP. μῶν ξυμφορὰν τιν' οὔσαν οὐκ ἔφραζέ μοι ;

ΘΕ. χαίρων ἴθ'· ἡμῖν δεσποτῶν μέλει κακά.

HP. ὄδ' οὐ θυραίων πημάτων ἄρχει λόγος.—

ΘΕ. οὐ γάρ τι κωμάζοντ' ἂν ἠχθόμην σ' ὄρων. 815

HP. ἀλλ' ἢ πέπονθα δεῖν' ὑπὸ ξένων ἐμῶν ;

ΘΕ. οὐκ ἦλθες ἐν δέοντι δέξασθαι δόμοις.

πένθος γὰρ ἡμῖν ἔστι καὶ κουρὰν βλέπεις

μελαμπέπλους στολμούς τε. HP. τίς δ' ὁ
 καθανών ;

μῶν ἢ γένους τι φροῦδον ἢ γέρων πατήρ ; 820

808. I have ventured to write γε for τι of the MSS.

809. ἄγαν γ' ἐκεῖνος S.

810. οὐκ οὐν (for οὐ χρῆν μ') S.—Nauck would read πράσσειν for πᾶσχειν without sufficient justification. See Explan. Notes.

812 sq. Transposed by Nauck (*Eur. Stud.* ii. 75) so as to fall between vv. 809 and 810. Prinz regards the two vv. as spurious.

815. σε for τι (σ' omitted before ὄρων) S. 817. δόμοις S.

820. μῶν ἢ τέκνων τι φροῦδον γένος (γένος del. B¹) ἢ γέρων πατήρ ; B (τίς φροῦδος ἢ L, τίς ἢ φροῦδος ἢ P). Schol. ad v. 820 ταῦτα δὲ

- ΘΕ. γυνή μὲν οὖν ὄλωλεν Ἀδμήτου, ξένη.
 ΗΡ. τί φῆς ; ἔπειτα δῆτά μ' ἐξενίζετε ;
 ΘΕ. ἦδεῖτο γάρ σε τῶνδ' ἀπώσασθαι δόμων.
 ΗΡ. ὦ σχέτλι', οἴας ἤμπλακες συναόρου. *Συναόρου*
 ΘΕ. ἀπώλωμεσθα πάντες, οὐ κείνη μόνη. 825
 ΗΡ. ἀλλ' ἦσθόμην μὲν ὄμμ' ἰδὼν δακρυρροοῦν
 κουράν τε καὶ πρόσωπον· ἀλλ' ἔπειθέ με
 λέγων θυραῖον κῆδος ἐς τάφον φέρειν,
 βίᾳ δὲ θυμοῦ τάσδ' ὑπερβαλὼν πύλας
 ἔπινον ἀνδρὸς ἐν φιλοξένου δόμοις 830
 πρᾶσσοντος οὕτω. *κατὰ κωμάζω κάρα*
 στεφάνοις πυκασθεῖς ; ἀλλὰ σοῦ τὸ μὴ φράσαι
 κακοῦ τοσούτου δώμασιν προσκειμένου.
 ποῦ καὶ σφε θάπτει ; ποῦ νιν εὐρήσω μολῶν ;
 ΘΕ. ὀρθὴν παρ' οἶμον, ἢ ἐπὶ Λάρισαν φέρει, 835
 τύμβον κατόψει ξεστὸν ἐκ προαστίου.
 ΗΡ. ὦ πολλὰ τλᾶσα καρδία καὶ χεῖρ ἐμή,
 νῦν δεῖξον οἶον παῖδά σ' ἢ Τιρυνθία
 Ἥλεκτρύνοσ ἐγείνατ' Ἀλκμήνη Διί.

τὰ τρία <λαμβεία> ἐν τισιν οὐκ ἐγκεῖται. These vv. are thought to be 818-820. "Lacunae explendae caussa ab interpolatore olim esse additos [nos versus] stichomythiae ratio evincit satis aperta" (Kirchhoff). The text gives v. 820 acc. to Kirchhoff's conjecture. See further Explan. Notes. 825. μόνον L.

827. πεπλώματ' (for πρόσωπον) Mekler and Stadtmüller. See further Explan. Notes.

831. κάτα (κάτα a²) κωμάζω a, κατακωμάζω B, κάτ' ἐκώμαζον L, κάπεκώμαζον P.

833. δώματος B.—προκειμένου MSS., corr. Scaliger.

835. λάρισσαν MSS.; the form w, single σ is supported by inscriptions (Meisterhans, *Gramm. der Att. Inschriften* 2, p. 75). It was restored here by Nauck.

837. ψυχῆ τ' (for καὶ χεῖρ) a (from Or. 466).

839. ἤλεκτρύνοσ C, -ύνοσ a, -ύνοσ rell.—γείνατ' MSS., ἐγείνατ' Blomfield.

δεῖ γάρ με σῶσαι τὴν θανοῦσαν ἀρτίως 840
 γυναικα κὰς τόνδ' αὖθις ἰδρῦσαι δόμον
 Ἄλκηστιν, Ἀδμήτῳ δ' ὑπουργῆσαι χάριν.
 ἔλθων δ' ἀνακτα τὸν μελάμπτερον νεκρῶν
 Θάνατον φυλάξω, καὶ νιν εὐρήσειν δοκῶ
 πίνοντα τύμβου πλησίον προσφαγμάτων. 845
 κἄνπερ λοχαίας αὐτὸν ἐξ ἔδρας συθεῖς
 μάρψῳ κύκλον τε περιβάλω χεροῖν ἐμαῖν,
 οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται
 μογοῦντα πλευρά, πρὶν γυναικ' ἐμοὶ μεθῆ.
 ἦν δ' οὖν ἀμάρτω τῆσδ' ἄγρας, καὶ μὴ μόλῃ 850
 πρὸς αἱματηρὸν πέλανον, εἶμι τῶν κάτω
 Κόρης ἀνακτός τ' εἰς ἀνηλίους δόμους
 αἰτήσομαί τε· καὶ πέποιθ' ἄξειν ἄνω
 Ἄλκηστιν, ὥστε χερσῶν ἐνθεῖναι ξένου,
 ὅς μ' ἐς δόμους ἐδέξατ' οὐδ' ἀπήλασε, 855
 καίπερ βαρεῖα ξυμφορᾶ πεπληγμένος,
 ἔκρυπτε δ' ὦν γενναῖος, αἰδесθεῖς ἐμέ.
 τίς τοῦδε μᾶλλον Θεσσαλῶν φιλόξενος,
 τίς Ἑλλάδ' οἰκῶν; τοιγὰρ οὐκ ἐρεῖ κακὸν
 εὐεργετήσαι φῶτα γενναῖος γεγῶς. 860

ΑΔ. ἰὼ ἰὼ. στυγναὶ πρόσοδοι,

841. *κεῖς* MSS.

842. δ' S, θ' *rell.*

843. I have adopted Musgrave's conjecture, *μελάμπτερον*, based on the Schol. *εἰδωλοποιεῖται μελαινας πτέρυγας ἔχων ὁ Θάνατος* and favoured by Kirchoff.

846. *λοχίας* MSS., Schol. *γράφεται λοχ<a>ias. λοχᾶν γὰρ αὐτὸν θέλει ὁ Ἡρακλῆς κρυφθεῖς.* Prinz cites most of the v. from the Cod. Flor. of the *Etymol. Magn.* thus: *κἄν περ λοχαια σαυτὸν ἐξέδρας.*

847. *περιβαλῶ* S, *περιβαλῶν* *rell.* (with l), corr. Monk.—*δε* MSS., *τε* Nauck.

852. *ἀνηλιου* B.

861. ἰὼ ἰὼ l, ἰὼ *rell.*

στρυγαὶ δ' ὄψεις χήρων μελάθρων·
 ἰὼ μοί μοι. αἰαῖ, <αἰαῖ.>

πῶ βῶ; πᾶ στῶ; τί λέγω; τί δὲ μή;

πᾶ ἄν ὀλοῖμαν;

ἢ βαρυδαίμονα μήτηρ μ' ἔτεκεν.

865

ζηλῶ φθιμένους, κείνων ἔραμαι,

κεῖν' ἐπιθυμῶ δώματα ναίειν.

οὔτε γὰρ αὐγάς χαίρω προσορῶν

οὔτ' ἐπὶ γαίας πόδα πεζεύων·

τοῖον ὄμηρόν μ' ἀποσυλήσας

870

Ἄϊδη Θάνατος παρέδωκεν.

ΧΟ. πρόβα πρόβα· βᾶθι κεῦθος οἴκων. στρ.

ΑΔ. αἰαῖ.

ΧΟ. πέπονθας ἄξι' αἰαγμάτων.

ΑΔ. ἔ ἔ.

ΧΟ. δι' ὀδύνας ἔβας,

σάφ' οἶδα. ΑΔ. φεῦ φεῦ. ΧΟ. τὰν νέρθεν

οὐδὲν ὠφελεῖς.

875

ΑΔ. ἰὼ μοί μοι. ΧΟ. τὸ μήποτ' εἰσιδεῖν φιλίας

ἀλόχου

πρόσωπόν <τιν'> ἄντα λυπρόν.

ΑΔ. ἔμνησας ὃ μου φρένας ἤλκωσεν·

τί γὰρ ἀνδρὶ κακὸν μείζον ἀμαρτεῖν

872-877 = 889-894.

862. μοι once B.—αἰ αἰ P, αἰ αἰ L, ἔ ἔ B, ἔ ἔ a. I have followed Hermann in doubling αἰαῖ and in the arrangement of the anapaests from ἰὼ ἰὼ to ὀλοῖμαν.

863. πῆ στῶ l, ποῖ στῶ rel. ; πᾶ is due to Porson, who suggested πᾶ ad *Hec.* 1062 [1080].

865. ἔτεκεν S, ἐτικτεν rel.

873. αἰαῖ om. P.

877. Musgrave supplies τιν'.

878. ὀμοῦ φρέν' ἤλκωσε B.

- πιστῆς ἀλόχου ; μή ποτε γήμας 880
 ὄφελον οἰκεῖν μετὰ τῆσδε δόμους.
 ζηλῶ δ' ἀγάμους ἀτέκνους τε βροτῶν·
 μία γὰρ ψυχῆ, τῆς ὑπεραλγεῖν
 μέτριον ἄχθος·
 παίδων δὲ νόσους καὶ νυμφιδίους 885
 εὐνάς θανάτοις κεραϊζόμενας
 οὐ τλητὸν ὄραῦν, ἐξὸν ἀτέκνους
 ἀγάμους τ' εἶναι διὰ παντός.
- ΧΟ. τύχα τύχα δυσπάλαιστος ἦκει, ἀντ.
 ΑΔ. αἰαῖ.
 ΧΟ. πέρασ δέ γ' οὐδὲν ἀλγῶν τίθης.
 ΑΔ. ἔ ἔ. 890
- ΧΟ. βαρέα μὲν φέρειν,
 ὁμως δὲ ΑΔ. φεῦ φεῦ. ΧΟ. τλᾶθ'· οὐ σὺ
 πρῶτος ὄλεσας
- ΑΔ. ἰὼ μοί μοι. ΧΟ. γυναῖκα· συμφορὰ δ' ἐτέ-
 ρους ἐτέρα
 πιέζει φανείσα θνατῶν.
- ΑΔ. ὦ μακρὰ πένθη λῦπαί τε φίλων 895
 τῶν ὑπὸ γαίαν.
 τί μ' ἐκώλυσας ῥῖψαι τύμβου
 τάφρον εἰς κοίλην καὶ μετ' ἐκείνης
 τῆς μέγ' ἀρίστης κεῖσθαι φθίμενον ;
 δύο δ' ἀντὶ μιᾶς Ἀιδης ψυχὰς 900

880. πιστῆς Sa, with Stobaeus (*Flor.* 69, 12), φιλίας B (apparently from v. 876).

883. ψυχῆ δὲ μιᾶ l, ψυχῆ γὰρ μιᾶ P.—τῆσδ' MSS., τῆς Stobaeus.

887 sq. ἀτέκνοις | ἀγάμοις τ' S.

890. δ' οὐδὲν S.

898. κατ' (for καὶ μετ') S.

τὰς πιστοτάτας σὺν ἂν ἔσχεν, ὁμοῦ
χθονίαν λίμνην διαβάντε.

- ΧΟ. ἐμοί τις ἦν στρ.
 ἐν γένει, φ᾽ κόρος ἀξιόθρηνος
 ὦλετ' ἐν δόμοισιν μονόπαις· ἀλλ' ἔμπας 906
 ἔφερε κακὸν ἄλις, ἄτεκνος ὦν,
 πολιάς ἐπὶ χαίτας
 ἤδη προπετῆς ὦν βιότου τε πόρσω. 910
 ΑΔ. ὦ σχῆμα δόμων, πῶς <σ'> εἰσέλθω ;
 πῶς δ' οἰκήσω μεταπίπτοντος
 δαίμονος ; οἴμοι. πολὺ γὰρ τὸ μέσον·
 τότε μὲν πεύκαις σὺν Πηλιάσιν 915
 ξύν θ' ὑμεναίοις ἔστειχον ἔσω,
 φιλίας ἀλόχου χέρα βαστάζων·
 πολυήχητος δ' εἶπετο κῶμος,
 τήν τε θανοῦσαν κᾶμ' ὀλβίζων,
 ὡς εὐπατρίδαι καὶ ἀπ' ἀμφοτέρων 920
 ὄντες ἀριστέων ξύζυγες εἶμεν.
 νῦν δ' ὑμεναίων γόος ἀντίπαλος
 λευκῶν τε πέπλων μέλανες στολμοὶ
 πέμπουσί μ' ἔσω

908-910 = 926-934.

904. κόρος l, κοῦρος L rell.

905. ὦχετ' S.

910. πρόσω MSS., corr. Gaisford.

911. <σ'> inserted by Wakefield.

913. δ' S, om. rell.

917. Schol. γράφεται πιστῆς (for φιλίας); cf. v. 880.

918. πολυάχητος MSS., em. Monk.

921. ἀριστῶν MSS., em. Dobree and Hermann.—εἰμὲν aP, the other MSS. ἦμεν (supported by Nauck), εἶμεν Heath and Gaisford (followed by Prinz).

- λέκτρων κοίτας ἐς ἐρήμους. 925
- ΧΟ. παρ' εὐτυχῆ 925
 σοὶ πότμον ἦλθεν ἀπειροκάκῳ τόδ'
 ἄλγος· ἀλλ' ἔσωσας βίον καὶ ψυχάν.
 ἔθανε δάμαρ, ἔλιπε, φιλία· 930
 τί νέον τότε; πολλοὺς
 ἤδη παρέλυσεν θάνατος δάμαρτος.
- ΑΔ. φίλοι, γυναικὸς δαίμον' εὐτυχέστερον 935
 τοῦμοῦ νομίζω, καίπερ οὐ δοκοῦνθ' ὅμως·
 τῆς μὲν γὰρ οὐδὲν ἄλγος ἄψεται ποτε,
 πολλῶν δὲ μόχθων εὐκλεῆς ἐπαύσατο.
 ἐγὼ δ', ὃν οὐ χρῆν ζῆν, παρὲς τὸ μόρσιμον,
 λυπρὸν διάξω βίον· ἄρτι μανθάνω. 940
 πῶς γὰρ δόμων τῶνδ' εἰσόδους ἀνέξομαι;
 τίν' ἂν προσειπῶν, τοῦ δὲ προσρηθεὶς ὕπο
 τερπνῆς τύχοιμ' ἂν εἰσόδου; ποῖ τρέφομαι;
 ἢ μὲν γὰρ ἔνδον ἐξελαῖ μ' ἐρημία,
 γυναικὸς εὐνὰς εὐτ' ἂν εἰσίδω κενὰς 945
 θρόνους τ' ἐν οἴσιν ἴξε, καὶ κατὰ στέγας
 αὐχμηρὸν οὐδας, τέκνα δ' ἀμφὶ γούνασι
 πίπτοντα κλαίῃ μητέρ', οἱ δὲ δεσπότην
 στένωσιν οἶαν ἐκ δόμων ἀπάλεσαν.
 τὰ μὲν κατ' οἶκον τοιάδ'· ἔξωθεν δέ με 950

After 929 B adds *ἄδητ. ξ ξ χορ. ὦ ἄδητε*; a adds *ξ ξ*.

930. *φιλιαν* MSS., emended in *Quarterly Review*, xv. p. 123.

939. *χρη* MSS., em. Elmsley.

940. *μανθάνων* S.

943. Nauck would reject this v., without good reason (*Eur. Stud.* ii. 80).

944. *ἐξελεῖ* S.

950. *οἶκου* S.

γάμοι τ' ἐλώσι Θεσσαλῶν καὶ ξύλλογοι
 γυναικοπληθεῖς· οὐ γὰρ ἐξανέξομαι
 λεύσσων δάμαρτος τῆς ἐμῆς ὀμήλικας.
 ἐρεῖ δέ μ' ὅστις ἐχθρὸς ὦν κυρεῖ τάδε·
 ἰδοῦ τὸν αἰσχυρῶς ζῶνθ', ὃς οὐκ ἔτλη θανεῖν, 955
 ἀλλ' ἦν ἔγημεν ἀντιδούς ἀψυχία
 πέφευγεν Ἄιδην· εἶτ' ἀνὴρ εἶναι δοκεῖ ;
 στυγεῖ δὲ τοὺς τεκόντας, αὐτὸς οὐ θέλων
 θανεῖν. τοιάνδε πρὸς κακοῖσι κληδόνα
 ἔξω. τί μοι ζῆν δῆτα κύδιον, φίλοι, ^{μεδ' ἔλλ} 960
 κακῶς κλύουντι καὶ κακῶς πεπραγόντι ;

- ΧΟ. ἐγὼ καὶ διὰ μούσας στρ.
 καὶ μετάρσιος ἦξα, καὶ
 πλείστων ἀψάμενος λόγων
 κρείσσον οὐδὲν Ἀνάγκας 965
 ἠῦρον, οὐδέ τι φάρμακον
 Θρήσσαις ἐν σανίσιν, τὰς
 Ὀρφέα κατέγραψεν
 ἦγῆρυς, οὐδ' ὅσα Φοῖβος Ἀ-
 σκληπιιάδαις ἔδωκε 970
 ἀντιτεμῶν βροτοῖσιν.
 μόνας δ' οὔτ' ἐπὶ βωμοὺς ἀντ.
 ἔστιν οὔτε βρέτας θεᾶς
 ἐλθεῖν, οὐ σφαγίων κλύει. 975
 μή μοι, πότνια, μείζων

962-972=973-988.

951. γ' MSS., τ' Wakefield. 957. κᾶτ' S.
 970. παρέδωκε MSS., corr. Musgrave and Hermann.
 974 sq. ἐλθεῖν—ἔστιν MSS., corr. W. A. Wagner.

ἔλθοις ἢ τὸ πρὶν ἐν βίῳ.
 καὶ γὰρ Ζεὺς ὃ τι νεύσῃ,
 σὺν σοὶ τοῦτο τελευτᾷ.
 καὶ τὸν ἐν Χαλύβοις δαμά- 980
 ζεις σὺ βία σίδαρον,
 οὐδέ τις ἀποτόμου
 λήματός ἐστιν αἰδώς,
 καὶ σ' ἐν ἀφύκτοῖσι χερῶν εἶλε θεὰ δεσμοῖς. στρ.
 τόλμα δ'· οὐ γὰρ ἀνάξεις ποτ' ἔνερθεν— 985
 κλαίων τοὺς φθιμένους ἄνω.
 καὶ θεῶν σκότιοι φθίνουσι —
 παῖδες ἐν θανάτῳ. 990
 φίλα μὲν ὅτ' ἦν μεθ' ἡμῶν,
 φίλα δὲ θανούσ' <ἔτ'> ἔσται·
 γενναιοτάταν δὲ πασῶν
 ἐξεύξω κλισίαις ἄκοιτιν. 994
 μηδὲ νεκρῶν ὡς φθιμένων χῶμα νομιζέσθω ἀντ.
 τύμβος σᾶς ἀλόχου, θεοῖσι δ' ὁμοίως
 τιμάσθω, σέβας ἐμπόρων,
 καὶ τις δόχμιαν κέλευθον 1000
 ἐμβαίνων τόδ' ἐρεῖ·

984-994 = 995-1005.

980. Χαλύβοισι S.

984. σ' ἐν MSS., em. Nauck.—ἀφύκτους S.

985. τόλμα δ' S, τόλμα τὰδ' B, τόλμα τὸδ' a.

986. φθινομένους B. For ἄνω we should perhaps read βροτῶν (ἄνω part of a gloss on ἀνάξεις?).

989. φθίνουσι S, φθινόθουσι rell. (with l).

992. δὲ a, δὲ καὶ rell.—θανούσ' (θανούσα P) ἔστιν S, θ. ἐστὶν rell., θ. ἐς del Nauck (*Eur. Stud.* ii. 80 sq.); ἔτ' ἔσται suggested by Prinz.

998. ὁμοιος B.

1001. ἐκβαίνων S.

- αὐτα ποτὲ προύθαν' ἀνδρός,
 νῦν δ' ἐστὶ μάκαιρα δαίμων
 χαῖρ', ὦ πότνι', εὐ δὲ δοίης.
 τοιαῖ νιν προσερούσι φᾶμαι. — 1005
- καὶ μὴν ὄδ', ὡς ἔοικεν, Ἄλκμήνης γόνος,
 Ἄδμητε, πρὸς σὴν ἐστίαν πορεύεται.
- HP. φίλον πρὸς ἄνδρα χρὴ λέγειν ἐλευθέρως.
 Ἄδμητε, μομφὰς δ' οὐχ ὑπὸ σπλάγχχνους ἔχειν
 σιγῶντ'. ἐγὼ δὲ σοῖς κακοῖσιν ἤξιον 1010
 ἐγγὺς παρεστὼς ἐξετάζεσθαι φίλος;
 σὺ δ' οὐκ ἔφραζες σῆς προκείμενόν νεκν
 γυναικός, ἀλλὰ μ' ἐξένιζες ἐν δόμοις,
 ὡς δὴ θυραίου πῆματος σπουδὴν ἔχων.
 κάσπεψα κράτα καὶ θεοῖς ἐλειψάμην 1015
 σπουδὰς ἐν οἴκοις δυστυχοῦσι τοῖσι σοῖς.
 καὶ μέμφομαι μὲν μέμφομαι παθὼν τάδε·
 οὐ μὴν σε λυπεῖν ἐν κακοῖσι βούλομαι,
 ὦν δ' οὐνεχ' ἦκω δεῦρ' ὑποστρέψας πάλιν
 λέξω. γυναιῖκα τήνδε μοι σῶσον λαβῶν, 1020
 ἕως ἂν ἵππους δεῦρο Θρηκίας ἄγων
 ἔλθω, τύραννον Βιστόνων κατακτανών.
 πράξας δ' ὃ μὴ τύχοιμι, νοστήσαιμι γάρ,

1002. προύθανεν MSS., corr. Monk.

1009. μομφὰς S, μορφὰς rell.

1014. This v. is rejected by Lachmann and Nauck (*Eur. Stud.* ii. 80) as interpolated from v. 778 (followed by Kirchhoff in ed. min.). But in his text N. does not bracket. Prinz rejects. For defence of v. see Explan. Notes.

1017. μέμφομαι δὴ L, μέμφομαι δὲ P (MEN omitted before MEM in archetype).

1021. θρηκίας S (lous over as by l).

1022. ἐνθα (for ἔλθω) B.

1023. νοστήσοιμι L.

δίδωμι τήνδε σοῖσι προσπολεῖν δόμοις.
πολλῶ δὲ μόχθῳ χεῖρας ἤλθεν εἰς ἐμάς· 1025

ἀγῶνα γὰρ πάνδημον εὐρίσκω τινὰς
τιθέντας, ἀθληταῖσιν ἄξιον πόνου,
ὅθεν κομίζω τήνδε νικητήριμα

λαβῶν· τὰ μὲν γὰρ ^{καλάμ}κουφὰ τοῖς νικῶσιν ἢν
ἵππους ἀγεσθαι, τοῖσι δ' αὖ τὰ μείζονα 1030
νικῶσι, πύγμην καὶ ^{πάλην}παλὴν, βουφόρβια·
γυνὴ δ' ἐπ' αὐτοῖς εἶπετ'· ἐντυχόντι δὲ
αἰσχροὺν παρεῖναι κέρδος ἦν τόδ' εὐκλεές.

ἀλλ', ὥσπερ εἶπον, σοὶ μέλειν γυναῖκα χρή·
οὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβῶν 1035
ἦκω· χρόνῳ δὲ καὶ σὺ μ' αἰνέσεις ἴσως.

ΑΔ. οὗτοι σ' ἀτίζων οὐδ' ἐν ἐχθροῖσιν τιθεῖς
ἔκρυψ' ἐμῆς γυναικὸς ἀθλιούσ' τύχας·
ἀλλ' ἄλγος ἄλγει τοῦτ' ἂν ἦν προσκείμενον,
εἴ ται πρὸς ἄλλου δώμαθ' ὠρμήθης ξένου· 1040
ἄλις δὲ κλαίειν τοῦμόν ἦν ἐμοὶ κακόν.
γυναῖκα δ', εἴ πως ἔστιν, αἰτούμαί σ', ἀναξ,
ἄλλον τιν' ὅστις μὴ πέπονθεν οἱ' ἐγὼ
σφάζειν ἀνώχθι Θεσσαλῶν, πολλοὶ δὲ σοὶ
ξένοι Φεραίων, μὴ ἐμέ· μιμνήσκεις κακῶν. 1045

1024. σοὶ (for σοῖσι) B. — προσπολον S.

1025. πολλῶν δὲ μόχθων ἤλθε χεῖρας εἰς ἐμάς S.

1027. πόνου B, πόνου a, πόνου S.

1031. Perhaps κρατῶσι for νικῶσι? Cf. Xen. Anab. 3, 2, 29.

1036. σύ γ' S.

1037. ἀτίζων H (Prinz is wrong in printing the *) rell. ἀτιμά-
ζων, a gloss. — αἰσχροῖσιν S.

1038. ἀθλιούσ' a, ἀθλιον rell.

1039. προσκείμενον BP; cf. v. 833 (crit. note).

1040. εἶπερ S. 1045. μὴ με μιμνήσκεις B, μὴ μ' ἀναμνήσκει S.

οὐκ ἂν δυναίμην τήνδ' ὄρων ἐν δώμασιν
 ἄδακρυς εἶναι· μὴ νοσοῦντί μοι νόσον
 προσθῆς· ἄλλῃ γὰρ ξυμφορᾷ βαρύνομαι.
 ποῦ καὶ τρέφουσι ^{ἂν} δωμάτων νέα γυνή;
 νέα γάρ, ὡς ἐσθῆτι καὶ κόσμῳ πρέπει. 1050
 πότερα κατ' ἀνδρῶν θῆτ' ἐνοικήσει στέγην;
 καὶ πῶς ἀκρᾶϊφνῆς ἐν νέοις στρωφωμένη
 ἔσται; τὸν ἠβῶνθ', Ἡράκλεις, οὐ ῥάδιον
 εἶργειν· ἐγὼ δὲ σοῦ προμηθίαν ἔχω·
 ἢ τῆς θανούσης θάλαμον ἐμβήσας τρέφω; 1055
 καὶ πῶς ἐπεσφρῶ τήνδε τῷ κείνης λέχει;
 διπλὴν φοβοῦμαι μέμνην, ἕκ τε δημοτῶν,
 μὴ τίς μ' ἐλέγξῃ τὴν ἐμὴν εὐεργέτιν
 προδόντ' ἐν ἄλλῃς δεμνίοις πίτνειν νέας·
 καὶ τῆς θανούσης, ἀξία δ' ἐμοὶ σέβειν, 1060
 πολλὴν πρόνοιαν δεῖ μ' ἔχειν. σὺ δ', ὦ γύναι,
 ἦτις ποτ' εἰ σύ, ταῦτ' ἔχουσ' Ἀλκήστιδι
 μορφῆς μέτρ' ἴσθι καὶ προσήξει δέμας.
 οἴμοι· κόμιζε πρὸς θεῶν ἀπ' ὀμμάτων
 γυναῖκα τήνδε, μὴ μ' ἔλῃς ἠρημένον· 1065
 δοκῶ γὰρ αὐτὴν εἰσορῶν γυναῖχ' ὄρᾶν
 ἐμὴν· θολοὶ δὲ καρδίαν, ἐκ δ' ὀμμάτων

1048. συμφοραῖς a (perhaps rightly).

1051. δὴ τιν' οἰκῆσει a.

1055. θάλαμον εἰσβήσας a, apparently a correction of εἰς θάλαβῆσας rell. The text follows the excellent emendation of F. W. Schmidt (*Kr. Stud. zu den Gr. Dramatikern*, ii. 27), who thinks that θάλαμονεἰσβήσας lost EN after ON.

1058. ἐλέγξῃ B, ἐλέγξῃ rell.

1059. ἄλλῃς S, ἄλλοις rell.

1063. On προσήξει see Crit. Appendix.

1064. ἀπ' ὀμμάτων S, the other MSS. ἐξ ὀμ. (due to v. 1067 ?).

- πηγαὶ κατηρρώγησιν· ὦ τλήμων ἐγώ,
 ὡς ἄρτι πένθους τοῦδε γεύομαι πικροῦ.
 ΧΟ. ἐγὼ μὲν οὐκ ἔχοιμ' ἂν εὖ λέγειν τύχην· 1070
 χρῆ δ', ἥτις ἐστί, καρτερεῖν θεοῦ δόσιν.
 ΗΡ. εἰ γὰρ τοσαύτην δύναμιν εἶχον ὥστε σὴν
 εἰς φῶς πορεύσαι νερτέρων ἐκ δωμάτων
 γυναικα καὶ σοι τήνδε πορθεῖναι χάριν.
 ΑΔ. σάφ' οἶδα βούλεσθαι σ' ἂν. ἀλλὰ πού τότε; 1075
 οὐκ ἔστι τοὺς θανόντας εἰς φάος μολεῖν.
 ΗΡ. μὴ νυν ὑπέρβαλλ', ἀλλ' ἐναισιμῶς φέρε.
 ΑΔ. ῥᾶον παραίνεῖν ἢ παθόντα καρτερεῖν.
 ΗΡ. τί δ' ἂν προκόπτοις, εἰ θέλοις στένειν αἰεῖ;
 ΑΔ. ἔγνωκα καὐτός, ἀλλ' ἔρωσ τις ἐξάγει. 1080
 ΗΡ. τὸ γὰρ φιλήσαι τὸν θανόντ' ἄγει δάκρυ.
 ΑΔ. ἀπώλεσέν με, καὶ τι μᾶλλον ἢ λέγω.
 ΗΡ. γυναικὸς ἐσθλῆς ἤμπλακες· τίς ἀντερεῖ;
 ΑΔ. ὥστ' ἄνδρα τόνδε μηκέθ' ἦδεσθαι βίῃ.
 ΗΡ. χρόνος μαλάξει, νῦν δ' ἔθ' ἠβάσκει κακόν. 1085

1071. *δοσις εἰ σὺ* MSS. Hermann would read for this *δοσις εἰσι*, translating the verse "oportet dei, quisquis veniet, dona sustinere." I cannot believe this to be right, but would follow Monk (?) in emending as above. In any case *ἥτις ποτ' εἰ σὺ* in v. 1062 has played its part in the corruption. See further Crit. Appendix.

1072. *ὥστε σὴν* om. S (added by l); *ἐκ θεοῦ* added by another hand in P.

1077. *ὑπέρβαλ' a, ὑπέρβαιν'* *rell.*, corr. Monk. The Schol. evidently read *ὑπέρβαλλ'* (*μὴ νυν ὑπερβαλλόντως φέρε, ἀλλ' ἐναισιμῶς*). This is surely right. The sources of *ὑπέρβαιν'* were the dropping of one *Δ* and the influence of *παραίνεῖν* in 1078.

1079. *θέλοις C* with Galen, *θέλεις* *rell.*—*αἰεὶ στένειν* MSS., *στένειν αἰεὶ* Chrysippus in Galen, *De plac. Hipp. et Plat.* v. p. 413 Kühn (where vv. 1079 *sq.* are cited).

1080. *τις ἐξάγει* Galen, *τίς μ' ἐξ.* *rell.*

1085. *μαλάξει σε B* (σ' a). For the source of error cf. v. 381.—

- ΑΔ. χρόνον λέγοις ἄν, εἰ χρόνος τὸ καταθεῖν.
 ΗΡ. γυνή σε παύσει καὶ νέοι γάμοι πόθου.
 ΑΔ. σίγησον· οἶον εἶπας. οὐκ ἂν ῥόμην—
 ΗΡ. τί δ' ; οὐ γαμείς γάρ, ἀλλὰ χηρέυση λέχος ;
 ΑΔ. οὐκ ἔστιν ἧτις τῷδε συγκλιθήσεται. 1090
 ΗΡ. μῶν τὴν θανοῦσαν ὠφελεῖν τι προσδοκᾷς ;
 ΑΔ. κείνην, ὅπουπέρ ἐστι, τιμᾶσθαι χρεῶν.
 ΗΡ. αἰνῶ μὲν αἰνῶ· ἡμῶρίφιν δ' ὀφλισκάνεις.
 ΑΔ. ὡς μήποτ' ἄνδρα τόνδε νυμφίου καλῶν.
 ΗΡ. ἐπήνεσ' ἀλόχῳ πιστὸς οὔνεκ' εἰ φίλος. 1095
 ΑΔ. θάνοιμ' ἐκείνην, καίπερ οὐκ οὔσαν, προδοῦς.
 ΗΡ. δέχου νυν εἴσω τήνδε γενναίων δόμων.
 ΑΔ. μή, πρὸς σε τοῦ σπείραντος ἄντομαι Διός.
 ΗΡ. καὶ μὴν ἀμαρτήση γε μὴ δράσας τάδε.
 ΑΔ. καὶ δρῶν γε λύπη καρδίαν δηχθήσομαι. 1100
 ΗΡ. πιθοῦ· τάχ' ἂν γὰρ ἐς δέον πέσοι χάρις.
 ΑΔ. φεῦ·
 εἶθ' ἐξ ἀγῶνος τήνδε μὴ ἔλαβές ποτε.
 ΗΡ. νικῶντι μέντοι καὶ σὺ συννικᾷς ἐμοί.
 ΑΔ. καλῶς ἔλεξας· ἡ γυνή δ' ἀπελθέτω.
 ΗΡ. ἄπεισιν, εἰ χρὴ· πρῶτα δ' εἰ χρεῶν ἄθρει.

ἡβάσκει Galen (*op. cit.* p. 419). ἡβᾶ σοι MSS. (HΒΑΙΣΟΙ read for HΒΑΣΚΕΙ).

1087. νέου γάμου πόθοι (πόθος L) MSS., νέος γάμος πόθου J. Guttentag; the text F. W. Schmidt (after Guttentag).

1089. χηρέυεις μόνος S.

1090. ἄνδρῖ is interpolated after τῷδε in B (probably under the influence of v. 1084).

1094. ἴσθι is written over ὡς by L¹.—καλὸν B, καλῶν L, καλεῖν I.

1097. γενναίαν S.

1098. ἄντομαι S, αἰτοῦμαι the other MSS. (gloss).

1101. πιθοῦ S, πείθου rell.—τάχα γάρ B.

1102. λάβοις L, λάβης P.

1105. ἄρα (for ἄθρει) in S (gloss).

- ΑΔ. *χρή, σοῦ γε μὴ μέλλοντος ὀργαίνειν ἐμοί.* 1106
 ΗΡ. *εἰδώς τι κἀγὼ τήνδ' ἔχω προθυμίαν.*
 ΑΔ. *νῖκα νυν' οὐ μὴν ἀνδάνοντά μοι ποεῖς.*
 ΗΡ. *ἀλλ' ἔσθ' ὄθ' ἡμᾶς αἰνέσεις· πιθοῦ μόνον.*
 ΑΔ. *κομίζετ', εἰ χρή τήνδε δέξασθαι δόμοις.* 1110
 ΗΡ. *οὐκ ἂν μεθείην τὴν γυναῖκα προσπόλοις.*
 ΑΔ. *σὺ δ' αὐτὸς αὐτὴν εἰσαγ', εἰ δοκεῖ, δόμους.*
 ΗΡ. *ἐς σὰς μὲν οὖν ἔγωγε θήσομαι χέρας.*
 ΑΔ. *οὐκ ἂν θίγοιμι· δῶμα δ' εἰσελθεῖν πάρα.*
 ΗΡ. *τῇ σῇ πέποιθα χειρὶ δεξιᾷ μόνῃ.* 1115
 ΑΔ. *ἄναξ, βιάξῃ μ' οὐ θέλοντα δρᾶν τάδε.*
 ΗΡ. *τόλμα προτείνειν χεῖρα καὶ θυγεῖν ξένης.*
 ΑΔ. *καὶ δὴ προτείνω, Γοργόν' ὡς κατατομῶν.*
 ΗΡ. *ἔχεις; ΑΔ. ἔχω. ΗΡ. ναί, σφῶξέ νυν, καὶ τὸν Διὸς
 φήσεις ποτ' εἶναι παῖδα γενναῖον ξένον.* 1120
*βλέψον δ' ἐς αὐτήν, εἴ τι σῇ δοκεῖ πρέπειν
 γυναικί· λύπης δ' εὐτυχῶν μεθίστασο.*
 ΑΔ. *ὦ θεοί, τί λεύσσω; φάσμ' ἀνέλπιστον τόδε·
 γυναῖκα λέξω τήνδ' ἐμὴν ἐτητύμως,*

1108. This verse is omitted in B, but added in the margin by B¹. Nauck would reject both it and 1107 (*Eur. Stud.* ii. 83). See further Explan. Notes.

1111. *μεθείμη σοῖς γυναῖκα* a.

1112. *εἰσάγαγ' (sic)* B.—*δοκεῖ* S; *βοῦλει* rell.—*δόμοις* the Venetian copy of L, *δομοις* L rell. (influenced by v. 1110).

1114. *δῶμα δ'* S, *δῶματ'* rell. 1117. *προτείνειν* S.—*θίγε* a.

1118. *μὴν* (for *δή*) S.—*κατατόμῳ* MSS., emended by Lobeck, *Ai.*² p. 354. See also Nauck, *Eur. Stud.* ii. 83 sq.

1121. *βλέψον πρὸς* B, *βλέψον δ' ἐς* rell.

1122. *δ'* (after *λύπης*) om. B.

1123. *λέξω* S, *λεύσω* B, *λεύσσω* a. In S a correction of *λεύσσω* in v. 1124 seems to have got into v. 1123.—Nauck (*Eur. Stud.* ii. 84) reads *φάσμα* for *θαῦμα* of the MSS. He should then read *λεύσσω* before it. See further, on this and the following v., Crit. Appendix.

1124. *λεύσω* B, *λεύσσω* a, *λεύσσω* S.—*τήνδ'* S, *τὴν* rell.

- ἡ κέρτομός με θεοῦ τις ἐκπλήσσει χαρά ; 1125
 ΗΡ. οὐκ ἔστιν, ἀλλὰ τήνδ' ὄρᾱς δάμαρτα σὴν.
 ΑΔ. ὄρα γε μὴ τι φάσμα νερτέρων τὸδ' ἦ.
 ΗΡ. οὐ ψυχαγωγὸν τόνδ' ἐποιήσω ξένον.
 ΑΔ. ἀλλ' ἦν ἔθαπτον εἰσορῶ δάμαρτ' ἐμήν ;
 ΗΡ. σάφ' ἴσθ'. ἀπιστεῖν δ' οὐ σε θαυμάζω τύχῃ.
 ΑΔ. θίγω, προσείπω ζῶσαν ὡς δάμαρτ' ἐμήν ; 1131
 ΗΡ. πρόσσειπ'. ἔχεις γὰρ πᾶν ὄσονπερ ἦθελες.
 ΑΔ. ὦ φιλτάτης γυναικὸς ὄμμα καὶ δέμας,
 ἔχω σ' ἀέλπτως, οὔποτ' ὄψεσθαι δοκῶν.
 ΗΡ. ἔχεις· φθόνος δὲ μὴ γένοιτό τις θεῶν. 1135
 ΑΔ. ὦ τοῦ μεγίστου Ζηνὸς εὐγενὲς τέκνον,
 εὐδαιμονοίης, καὶ σ' ὁ φυτύσας πατὴρ
 σφῆζοι· σὺ γὰρ δὴ τᾶμ' ἀνώρθωσας μόνος.
 πῶς τήνδ' ἐπεμφας νέρθεν ἐς φάος τόδε ;
 ΗΡ. μάχην ξυνάψας δαιμόνων τῷ κοιράνῳ. 1140
 ΑΔ. ποῦ τόνδε Θανάτῳ φῆς ἀγῶνα συμβαλεῖν ;
 ΗΡ. τύμβον παρ' αὐτὸν ἐκ λόχου μάρψας χεροῖν.
 ΑΔ. τί γὰρ ποθ' ἦδ' ἀναυδος ἔστηκεν γυνή ;
 ΗΡ. οὔπω θέμις σοι τῆσδε προσφωνημάτων
 κλύειν, πρὶν ἂν θεοῖσι τοῖσι νερτέροις 1145
 ἀφαργίσηται καὶ τρίτον μὸλῃ φάος.
 ἀλλ' εἴσαγ' εἴσω τήνδε· καὶ δίκαιος ὦν
 τὸ λοιπὸν, Ἄδμητ', εὐσέβει περὶ ξένους,

1125. ἐμπλήσσει P.

1126. οὐκ ἔστιν ἄλλως is proposed by Nauck, on which see Explan. Notes.

1130. τύχην MSS., em. Reiske.

1132. πᾶνθ' ὄσαπερ S.

1137. φυτύσας B, φυτεύσας tell.

1138. τᾶμ' ὄρθωσας S.

1140. κυρίῳ a.

- καὶ χαῖρ'· ἐγὼ δὲ τὸν προκείμενον πόνον
 Σθεινέλου τυράννη παιδὶ πορσυνῶ μολών. 1150
- ΑΔ. μέινον παρ' ἡμῖν καὶ ξυνέστιος γενοῦ.
- ΗΡ. αὐθις τόδ' ἔσται, νῦν δ' ἐπείγεσθαί με δεῖ.
- ΑΔ. ἀλλ' εὐτυχοῖης, νόστιμον δ' ἔλθοις δρόμον.
 ἀστοῖς δὲ πάσῃ τ' ἐννέπω τετραρχία
 χοροὺς ἐπ' ἐσθλαῖς συμφοραῖσιν ἰσάναι 1155
 βωμούς τε κνισᾶν βουθύτοισι προστροπαῖς·
 νῦν γὰρ μεθηρμοσμεσθα βελτίω βίον
 τοῦ πρόσθεν· οὐ γὰρ εὐτυχῶν ἀρνήσομαι.
- ΧΟ. πολλαὶ μορφαὶ τῶν δαιμονίων,
 πολλὰ δ' ἀέλπτως κραίνουσι θεοί· 1160
 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
 τῶν δ' ἀδοκῆτων πόρον ἦρε θεός·
 τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1150. τυράννου Ia.

1153. ὀδόν B, ὀδμον S, πόδα a (with ὀδμον and ὀδόν as variants).
 δρόμον is the excellent correction of Wilamowitz-Moellendorf
 (*Analecta Euripidea*, p. 246).

1156. προτροπαῖς BC.

1157. Perhaps μεθωρμῖσμεσθα. See Explan. Notes.

ADDENDA

540. *ὄχληρόν* for *ὄχληρός* Dobree, *Adversaria*. Very probable.
- 568-9. Purgold emended *πολυξείνου καὶ ἐλευθέρου*. Wecklein (notice of Prinz's *Alcestis* in *Neue Jahrb.*, 1879, pp. 657-661) improved on this by changing only *ἐλευθέρον* to *ἐλευθέρου*.
1005. "Lege vel *τοιαῖσιν*, vel *τοιαῖς νιν*, et *φήμαις*" [*φάμαις*]. Dobree, *Adversaria*.
1123. "Interpunge *τί λέξω θαῦμ' ἀνέλπιστον τόδε; Γυναιῖκα λεύσσω* (sic MSS. alioqui malim *λεύσσειν*)—*ἐτηγύμως*, "Ἡ κέρτομός, etc." Dobree, *Adversaria*. Perhaps this is right. Cf. the reading of S.

Badham (in the *Epistola ad Senatam Lugdunensem Batavorum* prefixed to his edition of Plato's *Euthydemus* and *Laches*, p. xiv.) condemns as "*insulae interpolationes*" the following passages in the *Alcestis*: 309-325, 338-342, 636-641, 645-647, 658-661, 666-668. Unfortunately he does not discuss the several passages.

CRITICAL APPENDIX

16. Monk says: "Fortasse legendum πατέρα τε, γραιὴν θ', ἢ σφ' εἰ μ. Nec tamen mutatio necessaria est: mediam enim copulam interdum supprimi monet Porsonus ad Med. 750." To this Hermann answers: "Fallitur Monkus et coniectura sua et defensione vulgatae. Non tria, amici, et pater, et mater, commemorantur, sed omnes comprehenduntur amicorum nomine, quorum deinde exempla afferuntur, et ea quidem, in quibus maxime conspici debuerit, quid valeret amicitia." But if πάντας φίλους be meant to include both friends and relations, the apposition of the names of relations merely is, to say the least, disturbing and confusing; and if, on the other hand, πάντας φίλους denote only relations, then the apposition of but two such to πάντας is fairly comic. However, Hermann's defence, lame as it is, seems to be the only one possible, if we retain the vulgate. Nauck (*Eur. Stud.* ii. p. 49) well says: "Die Worte πατέρα γραιὴν τε μητέρα können nach dem Zusammenhange nur als Apposition zu πάντας φίλους genommen werden; dass es aber vollkommen sinnlos ist πάντας φίλους durch πατέρα καὶ μητέρα zu erläutern, wird jeder zugeben müssen. Soll v. 16 dem Sinne nicht widersprechen, so müssen die Worte πατέρα μητέρα τε durch eine Copula mit πάντας φίλους verbunden werden. Es wird also πατέρα τε γραιὴν θ' ἢ σφ' ἔτικτε μητέρα zu schreiben

sein oder, was ich vorziehen möchte, καὶ πατέρα γραιῖάν θ' ἢ σφ' ἔτικτε μητέρα." This, of course, makes φίλους mean 'friends' in the strict sense, excluding relations. The truth of the matter seems to be that some one, actor or editor, missing an explicit reference to the parents in the prologue and finding no allusion to 'friends' in the sequel, took φίλους in the special sense of 'relations' and manufactured v. 16 to render that sense unmistakable. In doing this, however, he overlooked the absurdity of such an apposition after πάντας. With v. 16 omitted, πάντας φίλους means, as it should, 'all those that come under the denomination φίλοι,' i.e. both friends and relations. This is rendered sufficiently clear by the following γυναικός.

31. Nauck's arguments against the genuineness of this v. (*Eur. Studd.* ii. p. 50) are pretty convincing. ἀφοριζόμενος, 'marking off as one's own demesne' ("determinans, limitibus circumscribens," as Hermaun renders), and καταπαύων, 'bringing to a complete close,' are the worst of bad yoke-fellows. "Die Häufung ἀφοριζόμενος καὶ καταπαύων," says Nauck, "ist am einfachsten daraus zu erklären, dass der erste Ergänzter zwischen zwei Verba die Wahl liess. Den Betrug zu entdecken würde uns weniger leicht geworden sein, wenn es hiesse ἀφανίζων καὶ καταπαύων, aber auch in dieser oder einer ähnlichen Gestalt wären die Worte nur störend, und es kann daher ihr Ursprung nicht zweifelhaft sein."

132 sqq. Mekler (*Euripidea*, p. 42), thinking the verses lacunose but not otherwise corrupt, supplies thus :

πάντα γὰρ ἧ [χρῆν] δὴ τετέλεσται
 βασιλεύσει [τέλη],
 πάντων δὲ θεῶν [εἰς'] ἐπι βωμοῖς
 αἰμόρραντοι κτέ.

"ἧ χρῆν," says he, "entnehme ich den Scholien: ἃ ἔδει ποιεῖν, τετέλεσται Ἀδμήτω [but that looks to ἃ χρῆν], τέλη = *sacra*, Opfer, Opferbräuche, Weihen, dem Sprach-

gebrauch der Tragiker. S. Eur. Hipp. 25, Med. 1382, Fragm. 329, 6." εἰς' before ἐπὶ seems a probable supplement; the rest I cannot think highly of.

204 sq. Monk regards Elmsley's conjecture that a v. has been lost here as probable. Hermann writes *παρειμένη δὲ χειρὸς ἄθλιον βάρος* (with a comma after *νόσω*). This is in accord with the Scholiast's interpretation *τὴν ἰσχὺν τῆς χειρὸς παραλελυμένη*. Hermann is not certain, however, that this is right. "Alteram si quis praeferet [interpretationem, i.e. that *βάρος* refers to Alcestis's inert body, cf. *Bacch.* 1216, where *ἄθλιον βάρος* is used of the lifeless body of Pentheus], debet incidere post *παρειμένη δὲ*." W. Dindorf would reject v. 205 as an "inutilis appendix." The passage in the *Bacchae* (in conjunction with v. 19 of the present play) is in favour of the interpretation which refers *ἄθλιον βάρος* to the body of Alcestis and *χειρὸς* to the arm of Admetus. The exact nature of the contents of the lost v. cannot be determined.

304. F. W. Schmidt (*Kritische Studien zu den Griechischen Dramatikern*, ii. p. 4) approves Prinz's note "*ἐμῶν suspectum*" as prompted by a sound critical sense. He rejects, however, all the conjectures—Kvičala's *μοι τῶν δόμων*, Mekler's *νέμων*, his own *ἔχων* (without change in *δεσπότης*), and Wecklein's *τρέφων*, though he regards the latter as "sinngemäss." He suggests on his own part *τούτους ἀνάσχου διαδόχους ἔχων δόμων*, ΔΙΑΔΟΧΟΥC having, he thinks, fallen out after ANACXOY. He compares v. 655. My own conjecture is sufficiently defended from the point of view of sense and context in the Explanatory Notes. The palaeographical explanation is simple, viz. that σ was written but once instead of twice (*τασεβων*), a common source of error; and that minuscule μ and β were confused, as in *Bacch.* 25 (where the MSS. give *μέλος*) and *Phoen.* 882 (opposite corruption, *βέλη* where we should read *μέλη*).

312. The question touched upon in the Critical Notes, Why should this v., obviously a slight remodelling of v.

195, be inserted here? admits of at least two tentative answers: (1) v. 195 may have stood at the head of a page in the parent MS., and v. 311 at the foot of a page. A scribe in copying this MS. may have made the mistake of starting the page succeeding that closed by v. 311 with the contents of a page of the archetype already copied—that, namely, at the head of which stood v. 195. Finding out his mistake at once he does not erase but makes a sign of deletion, which is subsequently disregarded: and so v. 312 gains admission into the text with such modification of its original form (v. 195) as might enable one to construe it after a fashion. (2) A verse may have stood in the original describing the relations of father and son, of protector and protected, beginning with a relative and ending with *πάλιν*. Opposite this v. 195 was written in the margin for comparison. Subsequently the marginal v. usurped the place of the proper v. and was modified to fit the context. This latter view is, in effect, that of Mekler (*Euripidea*, pp. 21-24), who (without much plausibility) suggests that the original form of v. 312 was this: *ὄν καὺτὸς αὖξει καὺ προσωφελεὺί πάλιν*.

636-9. In Soph. *O. T.* 779 *sqq.* Oedipus relates the story of the drunken taunt and his subsequent questioning of his putative parents as follows: *ἀνὴρ—ἐν δειπνοῖς μὲν ὑπερπλησθεὺς μέθη | καλεῖ (? ψέγει) παρ' οἴνω, πλαστὸς ὡς εἶην πατρί. | κἀγὼ βαρυνθεὺς τὴν μὲν οὔσαν ἡμέραν | μόλις κατέσχον, θάτέρα δ' ἰὼν πέλας | μητρὸς πατρός τ' ἤλεγχον· οἱ δὲ δυσφόρως | τοὔνειδος ἦγον τῷ μεθέντι τὸν λόγον. | κἀγὼ τὰ μὲν κείνῳιν ἑτερπόμην, κτέ.*

In this scene we note that there is an *ἐλεγχος* of the parents (in a different sense from that in the *Alcestis*), though this is perhaps of no great moment. The most important feature of the passage for the present purpose seems to lie in the excellent opportunity offered to a poet, treating the story of Oedipus on lines similar to those followed by Sophocles, of inserting in such a

narrative an effective address on the part of the angry youth to his supposed father. This is, of course, mere conjecture, which cannot in our present state of knowledge concerning the plot of Euripides' *Oedipus* be of any weight in deciding the question of interpolation in the *Alcestis*. In support of the view that at least vv. 638 and 639 of the *Alcestis* are an interpolation it seems almost sufficient to quote *Ion* 1382 sq.: εἰ γάρ με δούλη τυγχάνει τεκοῦσά τις, | εὐρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἔαν.

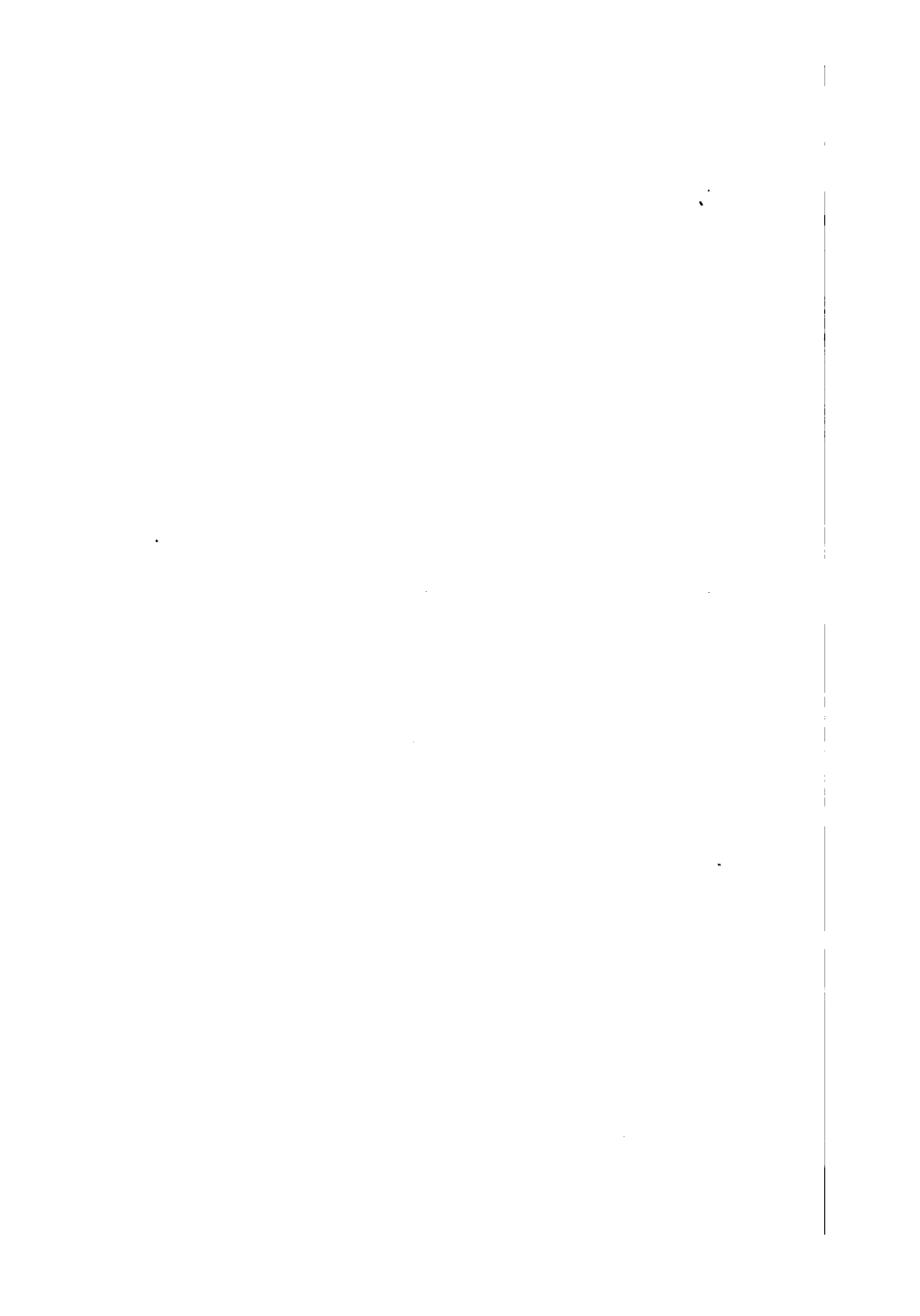
1063. Nauck (*Eur. Studd.* ii. p. 85) thinks this v. is referred to in the Hesychian gloss προσήκται· προσέοικε. Whether we should restore the second person in Hesychius or the third person in Euripides, Nauck regards as uncertain: "sicher aber," he continues, "scheint mir dies, dass wir für das προσήξαι der Euripideischen Handschriften in der Glosse des Hesychius die einzige Stütze besitzen, sofern weder das Perfectum προσήγμαι noch irgend eine Form von προσείσκω anderweitig bezeugt ist. Bei Homer findet sich ἦκτο in der viermal wiederkehrenden Verbindung δέμας δ' ἦκτο γυναικί *Od.* δ 796, ν 288, π 157, υ 31 und ἔικτο *Il.* Ψ 107: καί μοι ἕκαστ' ἐπέτελλεν, ἔικτο δὲ θέσκελον αὐτῷ, wo auch ἐπέτελλ', ἦκτο δὲ möglich wäre. Die Perfectform ἦκται hat Nicander *Ther.* 658 sich gestattet. [See Veitch, *Greek Verbs*, s.v. εἶσκω.] Es liegt auf der Hand dass damit die auffällige Form προσήξαι bei Euripides in keiner Weise entschuldigt ist." One might think, on the contrary, that the Homeric passages were quite sufficient to justify Euripides. Nor is Nauck's objection to the change of construction worthy of much consideration. He thinks, moreover, that it is probable the poet wrote καὶ δέμας προσεμφερές, the rejected προσήξαι being due to some "learned grammarian," perhaps occasioned by a corruption such as we find in Hesychius, πρὸς ἐλιφερές for προσεμφερές. Mekler (*Euripidea*, p. 44) regards προσεικαστόν as more probable than προσεμφερές.

1071. ὄστις εἰ σὺ of the MSS. seems to demand

alteration to ἦτις ἐστί. It remains to explain the origin of the corruption. This seems to me simple. A scribe after writing ἦτις ποτ' εἰ σὺ shortly before (v. 1062) inadvertently writes here ἦτις εἰ σὺ for ἦτις ἐστί, and a subsequent corrector of the text corrects the grammar: the result, ὅστις εἰ σὺ. F. W. Schmidt (*Krit. Stud. zu den Gr. Dramatikern*, ii, pp. 27-29) in the course of a long note on this v. proposes ὅστιος εἰ σὺ. Hermann's ὅστις εἶσι, notwithstanding its popularity, seems to me only a confirmation of the fact that *quandoque bonus dormitat—Hermannus*.

1123 sq. In favour of the reading ὦ θεοί, τί λείσσω; φάσμι' ἀνέλπιστον τόδε· | γυναῖκα λέξω τήνδ' ἐμὴν ἐτητύμως, the following examples may be adduced: Soph. *El.* 1475 (Aegisthus seeing the corpse of Clytaemnestra and recognising Orestes, whom he had thought dead) οἶμοι, τί λείσσω; OP. *τίνα φοβῆ;* τίν' ἀγνοεῖς; Eur. *Orest.* 385 (Menelaus at sight of the suppliant Orestes) ὦ θεοί, τί λείσσω; τίνα δέδορκα νερτέρων; (note the second clause). *Orest.* 879 ὀρῶ δ' ἄελπτον φάσμι' (θαυμ' B), ὃ μήποτ' ὄφελον. *Hel.* 569 (Menelaus taking Helen for a phantom) ὦ φωσφόρ' Ἐκάτη, πέμπε φάσματ' εὐμενῆ. *Ion* 1395 (Creusa at sight of the cradle) τί δῆτα φάσμα τῶν ἀνελπίστων ὀρῶ; *I. A.* 1584 sq. (at the apparition of the stag) ἅπας δ' ἐπήχησε στρατός, | ἄελπτον εἰσιδόντες ἐκ θεῶν τινος | φάσμι, οὐ γέ μιν ὄρωμένου πίστις παρήν. *Rhes.* 889 ταρβῶ λείσσων τόδε φάσμα. (Cf. also Aesch. *Pers.* 1026.) The following may perhaps be regarded as against my reading: *Cycl.* 375 sq. (Odysseus at the cave of the Cyclops) ὦ Ζεῦ, τί λέξω; δειν' ἰδὼν ἀντρων ἔσω | κοῦ πιωτά, μύθοις εἰκότ' οὐδ' ἔργοις βροτῶν; *Hel.* 483 sq. τί φῶ; τί λέξω; ξυμφορὰς γὰρ ἀθλίας | ἐκ τῶν πάροιθεν τὰς παρεστώσας κλύω, κτέ. *Hel.* 563 Ἐλένη σ' ὁμοίαν δὴ μάλιστ' εἶδον, γύναϊ. *Hel.* 576 οὐ γάρ με λείσσων σὴν δάμαρθ' ὀρᾶν δοκεῖς; *Hel.* 656 sq. τί φῶ; τίς ἂν τὰδ' ἤλπισεν βροτῶν ποτε; | ἀδόκητον ἔχω σε πρὸς στέρνοις. *I. T.* 777

Πυλάδη, τί λέξω ; ποῦ ποθ' ὄνθ' ἠύρημεθα ; (followed in 780 by ὦ θεοί). *I. A.* 821 sq. ὦ πότνι' αἰδώς, τήνδε τίνα λεύσσω ποτέ | γυναῖκα, μορφὴν εὐπρεπῆ (? ἐκπρεπῆ) κεκτημένην ; I may add in favour of the reading τί λεύσσω ; that it seems more natural after βλέψον δ' ἐς αὐτήν in v. 1121.—See further Addenda to Critical Notes, p. 62.



EXPLANATORY NOTES

I. ΠΡΟΛΟΓΟΣ (vv. 1-76).

ARISTOTLE (*Poet.* c. 12) defines thus: *ἔστιν δὲ πρόλογος μὲν μέρος ὄντων τραγωδίας τὸ πρὸ χοροῦ παρόδου*. Ordinarily, however, the word *πρόλογος* appears to have been understood as applying only to the opening speech of a play that did not (like the *Supplices* and *Persae* of Aeschylus) begin with a choral song. Cf. *προλογίζει δὲ Ἀπόλλων* in the Hypothesis, the schol. on v. 1 *ἔξιων ἐκ τοῦ οἴκου τοῦ Ἀδμήτου προλογίζει ὁ Ἀπόλλων ῥητορικῶς*, and the consistent use of *πρόλογος* = 'opening speech' in Aristophanes' *Frogs* (vv. 1119, 1177, 1181, 1197, 1200, 1210, 1216, 1228, 1230, 1246). The *πρόλογος* in this sense was developed by Euripides into a formal introduction, containing the preliminary information necessary to an intelligent following of the subsequent action. It is with reference to such *πρόλογοι* (often excessively genealogical) that we read in the *Γένος Εὐριπίδου* (p. viii. of vol. i. in Nauck's edition): *καὶ ἐν τοῖς προλόγοις δὲ ὀχληρὸς* (sc. ὁ Εὐριπίδης). Aristotle in his definition evidently extended the popular meaning of *πρόλογος* and gave it a more scientific application in the anatomy of the drama.

In the *Alcestis* it is noticeable that a reference to the dénouement that might fall within the limits of the opening speech (see von Arnim, *De Proll. Eurip. Arte et Interpol.* pp. 24-29) is dramatically postponed to the close of the altercation between Apollo and Death (vv. 64-71), though still spoken by Apollo. The same device is found at the opening of the *Troades*, where also we have a dialogue between deities (see *Troad.* 77-97).

The *σκηνή* represents the front of the palace of Admetus, whence Apollo makes his entrance upon the *λογεῖον* through

the middle door. At v. 22 he starts to leave the stage at the spectators' left (the quarter of exits to or entrances from a distance), but is confronted by the approaching figure of Death.

Apollo needs no formal self-introduction, no Ἦκω Διὸς παῖς τῆνδε Θεσσαλῶν χθόνα (cf. *Bacch.* init.) or the like. He bears the "silver bow," and his first words sufficiently indicate his connection with the house. The Ἀδμήτου λόγος was familiar among the Athenians (cf. Aristoph. *Vesp.* 1238 and the schol. *ad loc.*).

1. ὦ δώματ' Ἀδμήτει': the archaic and poetic δῶμα (= οἰκία) in the pl. and the possessive adj. Ἀδμήτεια, instead of the gen. Ἀδμήτου, combine to impart elevation (ὄγκος, σεμνότης) to the style at the very outset. The same effect is aimed at in Browning's "O Admetean domes!"

ἔτλην: ingressive aor.; almost = 'forced myself.'

ἐγὼ: the emphasis of the word is more fully explained by θεός περ ὦν (v. 2): 'I, god though I am.' Cf. καίπερ ὦμός ὦν in v. 64. Note further the interlocked order of the words, ἔτλην going with θῆσσ. τράπ. αἰνέσαι, and ἐγὼ with θ. περ ὦν. In *Hel.* 785 ἔτλην ἐγὼ appears again at the close of a trimeter.

2. θῆσσαν τράπεζαν: θῆσσα (θητ-ια) is properly the fem. substantive answering to θῆς 'serf,' 'hireling' (μισθωτός), 'one of the lowest class of free citizens' (at Athens). Here θῆσσαν = θητικὴν (μισθωτικὴν, δουλιαν). Cf. δοῦλον ζυγῶν in *Troad.* 678. Euripides seems to have been thinking of Aesch. *Ag.* 1040 sq. (of Heracles) καὶ παῖδα γάρ τοι φασὶν Ἀλκμήνης ποτὲ | πραθέντα τλῆναι δουλίας μάξης βία <ν>. Eur. *Electr.* 205 ἀλαίνων ποτὶ θῆσσαν ἐστίαν is a seeming reminiscence of the *Alcestis*. Cf. also Soph. *Ai.* 499 δουλιαν ἔξευ τροφῆν.

αἰνέσαι: like our 'put up with,' 'make the best of,' said of one who resigns himself to the inevitable. Schol. εὐαρεστήσθαι, καταδέξασθαι. Cf. *Troad.* 600 ζυγὰ δ' ἦνεσε δούλια Τροία—perhaps another reminiscence of the *Alcestis*.

περ (prosaic καίπερ) intensifies the concessive notion implied by the context—"even the god I am" (Browning). The so-called concessive participle appears without sign e.g. in v. 289.

3 sqq. Instead of uttering some formula of farewell to the house, and then concluding with v. 22 sq., or the like, as one naturally would under the circumstances, Apollo in his character of προλογίζων digresses into the reason (γάρ) of his servitude

and gradually puts us in possession of the whole present state of affairs in Admetus's house. The varying versions of the myth (see the learned scholium on v. 1) are adequate excuse for the Poet's circumstantiality here. For somewhat similar digressions cf. the prologues of the *Andromache* and *Electra*.

3. τὸν ἐμόν: the article here = 'illum'; an archaism.

αἴτιος: sc. ἐγένετο τῆς θητείας.

4. This v. serves to define in reversed order the preceding κατακτάς παῖδα τὸν ἐμόν.

'*Ἀσκληπιῶν* is in apposition to παῖδα τὸν ἐμόν: στέρν. ἐμβ. φλόγα το κατακτάς. Note that the defining expression follows the order of the members of the expression defined. Such definition is common in Euripidean prologues (in the narrower sense). For a very striking example cf. *Hel.* 23 sqq. ἦλθον τρεῖς θεαὶ κάλλους πέρι | 'Ιδαίων εἰς κευθμῶν' Ἀλέξανδρον πάρα, | "Ἡρα Κύπρις τε Διογενὴς τε παρθένος, | μορφῆς θέλουσαι διαπεράνασθαι κρίων, where the *terminus ad quem* of ἦλθον is given in v. 24, the τρεῖς θεαὶ are named in v. 25, and the vague κάλλους πέρι is defined in v. 26. (This arrangement was not appreciated by von Arnim, *Eur. Proll.* p. 41, though he supports the genuineness of v. 26.) Notice also in *Bacch.* 35 sq. πᾶν τὸ θῆλυ σπέρμα Καμειῶν, ὄσαι | γυναῖκες ἦσαν, the hand of the aged poet—true to his principles, but feeble. On the story of Asclepius cf. Aesch. *Ag.* 1022 sqq. εἰ δὲ (Wecklein for οὐδὲ) τὸν ὀρθοδαῆ | τῶν φθιμένων ἀνάγειν | Ζεὺς ἀπέπαυσεν ἐπ' εὐλαβεία (Cod. Fl.), Pind. *Pyth.* 3, 55-58 [96-105] ἔτραπεν καὶ κείων (sc. Ἀσκληπιῶν) ἀγάγοι μισθῷ χρυσὸς ἐν χερσίν φανεί | ἀνδρ' ἐκ θανάτου κομίσει | ἦδη ἄλωκτόα' χερσὶ δ' ἄρα Κρονίων | ῥίψαισι δι' ἀμφοῖν ἀμφοῖν στέρνων καθέλεν | ὠκέως, αἰθῶν δὲ κεραυνὸς ἐνέσκιμψεν μύρον, and Plat. *Rep.* iii. 408 B-C.

στέρνοιον: locative = εἰς τὸ στήθος. Cf. v. 50.

φλόγα: of the flame of the lightning (ἀστραπή); cf. *Bacch.* 8 Δίου πυρὸς ἐτι ζῶσαν φλόγα.

5. οὗ: masc. referring to παῖδα. The gen. with verbs of emotion denotes the source of the emotion. The gen. of a person as here used is = ὑπὲρ with the gen. (Cf. ὑπὲρ μου—μηνίεται in Aesch. *Eum.* 101.) The simple gen. is Homeric, as in II 320.

δῆ: at first temporal, as in ἦδη (= ἦ δῆ), then intensive. Cf. Eng. 'now' and Gk. νῦν, νῦν. With οὗ δῆ χολωθεῖς cf. for the form of expression δε δῆ ξενωθεῖς in v. 68.

Δίου = Διου; cf. Χίος and Χίος (= Χιου). Δίου is another

instance of possessive adj. for gen. (cf. v. 1). Generally *δῖος* means simply 'divine.'

6. *Κύκλωπας*: brought in like *Ἀσκληπιῶν* (v. 4) as an afterthought. For the Cyclopes in the capacity of forgers of Zeus's thunderbolts cf. Hesiod, *Theog.* 139 sqq. *γείνατο δ' αὖθις (sc. Γαῖα) Κύκλωπας ὑπέμβιον ἦτορ ἔχοντας, | Βρόντην τε Στερόπην τε καὶ Ἄργην ὀβριμόθυμον, | οἱ Ζηνὶ βροντὴν τ' ἔδωσαν τεύξαν τε κεραυνῶν. | οἱ δ' ἦτοι τὰ μὲν ἄλλα θεοῖς ἐναλίγκιοι ἦσαν, | μούους δ' ὀφθαλμοῖς μέσσω ἐνέκειτο μετώπῳ.*

θητεύειν: 'to be a servant,' formed from the stem *θητ-* of *θῆς* and equivalent to the similarly formed *δουλεύειν*.

7. *τῶνδ' ἀποιν'*: *τῶνδε* is neuter. The pl. refers to the killing of the several Cyclopes. *ἀποινα* is an old legal term denoting the amount necessary to satisfy a penalty (*ἀ-priv.* and *ποινή*): here = *ἀντί*. Cf. *ἀντίποινα*, as in *Androm.* 1058 *μῶν ἀντίποινα θανάσιμων βουλευμάτων*. In *Rhes.* 177 we find *ἀποινασθαι*. Syntactically *ἀποινα* is in apposition to *θητεύειν* *θηγῆ παρ' ἀνδρῶν*.

8. *ἐβουφόρβουν*: the verb properly signifies 'to pasture cattle' (*βοῦς φέρβειν, boves pascere*); then, owing to the great value and prominence of neat-cattle (*ἐκ τοῦ καλλιστεύοντος ζώου, τοῦ βοός*, as the scholiast says), it is used in the general sense of *νέμειν*. Cf. v. 572, where Apollo is said to have been *μηλονόμας*, 'a shepherd of sheep.' The scholium adds: *καὶ Βουκολικὰ ἐπιγράφεται τὰ Θεοκρίτου καὶ τὴν Ἀρκαδίαν βούνομον προσαγορεύουσι, καίτοι οὐ μόνον αὐτὴν βόες κατενέμοντο, οὕτω δὲ διεῖχε τὸ ζῶον ὥστε καὶ τὸ ἵπποφορβεῖν βουκολεῖν ἔλεγον· τοῦ τρισχίλια ἵπποι ἔλος κἀτα βουκολέοντο* [Hom. *Υ* 221]. Cf. *ἵπποβουκόλοι* in *Phoen.* 27 and the statement in Hom. *B* 766 about the mares of Eumelus, *τὰς ἐν Πηρείῃ θρέψ' ἀργυρότοξος Ἀπόλλων*.

ξίνῳ: dat. of interest, as with other expressions of service.

9. *ἔσφισον*: imperf. with reference to the continued care of the god which has just (*ἐς τὸδ' ἡμέρας*) come to a close. Similarly *ἐβουφόρβουν* of his term of service. This service should doubtless be understood to have lasted a year (cf. *Hipp.* 37). A parallel appears, at the opening of Aeschylus' *Agamemnon*, in the case of the *φύλαξ*, who is just finishing his "year-long watch."

The *terminus ad quem* of the action of such strictly durative imperfects is often formed, from Homer on, by an aorist. Here, pending the statement of v. 22 sq., or rather in default of a more formal statement that his period of service and help has reached its close, Apollo limits the action of the two

imperfs. by *ἐς τὸδ' ἡμέρας*. Hermann's statement "*ἐβουφόρβου* et *ἔσωρον* imperfecta, quia adhuc serviebat Admeto" is, therefore, incorrect.

ἐς τὸδ' ἡμέρας: *ἐς τὸδε* with a part. gen. is like *eo* with gen. in Latin, and *τῶνδ' ἐς ἡβης* in Soph. *El.* 14. Though *ἡμέρα* has been held to assume in this phrase somewhat the sense of *χρόνος*, or (we might say) to be used collectively, such an interpretation is hardly necessary. 'To this very hour' (or with the imperf. as here 'till just now'), said with emphasis, reproduces its force. Cf. the emphatic protestation of innocence in *Hipp.* 1003 *λέχους γὰρ ἐς τὸδ' ἡμέρας ἀγνὸν δέμας* ('pure to this very moment').

10. *ὄσιου—δσιος*: cf. *I. T.* 130 *ὄσιας δσιον πόδα παρθένιον* (the order of words restored by Seidler), also *Alc.* 144 *ὄσις οἶος ὄν*. We seem to catch an echo of the present v. in *Cycl.* 26 *ποιμνας Κύκλωπος ἀνοσίτου ποιμαίνομεν*. The converse of its sentiment appears in *I. A.* 1034 sq. *εἰ δ' εἰσι θεοί, δίκαιος ὦν ἀνὴρ <θεῶν> | ἐσθλῶν κυρήσεις*. "*ἐτύγχανον* autem imperfecto tempore positum est, quod per omne tempus, quo Apollo apud Admetum morabatur, eadem inter se pietate utebantur" (von Arnim, *De Proll. Eurip. Arte et Interpolatione*, p. 48). The use of the same adjective to describe the character of both god and man sets the two in a certain degree on an equality. It is high praise for Admetus and is the first artful touch of the poet in the delineation of his character. Cf. further vv. 42 (*φίλου ἀνδρός*), 568 sqq., 604 sq.

11. *δν θανεῖν ἔρρυσάμην*: the infin. is used here like a gen. but with no case-sign (*τοῦ θανεῖν*). With the non-articular infin. we should expect *μῆ* as in *H. F.* 197 *ῥύεται μῆ καταθαιεῖν* and *Or.* 599. For *ῥύεσθαι* with the gen. of a substantive cf. v. 770. We find the inf. of result with *ῥύεσθαι* in *Cycl.* 290 sq.

12. *Μοίρας δολώσας*: cf. v. 33 sq. Apparently this is a reminiscence of Aesch. *Eum.* 723 sq., 727 sq. (cited by the schol.) *τοιαῦτ' ἔδρασας* (sc. "Ἀπολλων) *καὶ Φέρητος ἐν δόμοις | Μοίρας ἐπεισας ἀφθίτους θείναι βροτούς | —σύ τοι παλαιὰς διανομὰς καταφθίσας | ὠνυφ παρηπάτησας ἀρχαίας θεάς*.

ἤνεσαν: 'consented' (*ἐπέισθησαν, συνεχώρησαν*) as in v. 525 (cf. *ὕφειμένην* in the preceding v.) and *Med.* 1156 sq. *ἦ δ' ὡς ἐσεῖδε κόσμον, οὐκ ἠρέσχετο, | ἀλλ' ἤνεσ' ἀνδρὶ πάντα* (quoted by Matthiae, who says: "*αινεῖν τινί τι est assentiri alicui in re*"). We have the sense 'promise' in *Hipp.* 1319 *ἔδωχ' ὄσονπερ χρῆν, ἐπέπερ ἤνεσεν*. Cf. *αινεῖσαι* in v. 2 and the

various senses of *αλκείν* and its compounds in *Or.* 284, *Cycl.* 418, *Or.* 1658, 1672 (illustrated by 1675), *Rhes.* 172.

13. *ἔδην* = *θάνατον*, cf. Lat. *Orcus*.

τὸν παρὰντικ' = *τὸν παρόντα*, 'the death that was imminent.'—The premature death of Admetus is here treated merely as something irrevocably determined by the Fates. Why it was fated that so righteous a man should die so young is of no consequence. The Poet here directly sets a limit for himself—fixes the point at which he takes up the myth of Admetus for the plot of his drama.

ἐκφυγεῖν: for the construction see Goodwin, *M. and T.* §§ 100, 136, 752. Note the success implied in the aorist here.

14. *διαλλάξαντα*: virtually a condition, *εἰ διαλλάξειεν*. We have *ἀμείβειν* in v. 46 in the same sense as *διαλλάσσειν* here.

τοῖς κάτω: sc. *θεοῖς* (cf. v. 75) or *δαίμοσιν*, 'the subterranean powers.' These are named in vv. 357-62.

15. *ἐλέγξας καὶ διεξελθὼν*: a metaphor derived from the examination of persons in court. *διεξιέναι* implies a full and minute examination; *ἐλέγχειν* is frequently used in the sense of proving one guilty by question. *διεξελθὼν*, as descriptive of the preliminaries of the *ἐλεγχος*, should naturally precede here. Cf. *Hipp.* 1022 sqq. *εἰ μὲν γὰρ ἦν μοι μάρτυς οὐδὲ εἰμ' ἐγώ, | καὶ τῆσδ' ὀρώσης φέγγος ἠγωνιζόμεν, | ἔργουσι ἂν εἶδες τοὺς κακοὺς διεξιῶν* (where *ἔργουσι εἶδες* = *ἠλεγξας*). *Alc.* 640 *ἔδειξας εἰς ἐλεγχον ἐξελθὼν* δε *εἰ* is a backward glance at the present passage.

φίλους includes blood-relations here, as often; see L. and S. s.v. Cf. the use of 'friends' in dialectal Eng.

17. *οὐχ ἤδρε πλὴν*: *πλὴν* (= Eng. 'but') is used both as conjunct. and as prep., commonly after neg. expressions. Cf. *Cycl.* 134, 594, *Rhes.* 173.

δοῦτις ἦθελε: the generic rel. is proper in Gk. after a neg. antecedent. In Eng. we put 'one' (= *τις*) in the antecedent clause ('no one that would'). The masc. form is, of course, proper in a general case. The generic force is imparted in such a case in Lat. (in default of a generic relative pron.) by modification of mood (*qui susciperet*).

ἦθελεν: the voluntary character of the sacrifice is an essential point.

18. *θανὼν πρὸ κείνου*: cf. *θανεῖν τοῦ σοῦ πρὸ παιδὸς* v. 644

sq., τοῦ σοῦ πρὸ παιδὸς καταναεῖν v. 649, προθαναεῖν v. 37, προθανούσα φωτὸς v. 472, τῆς σῆς προύθανε ψυχῆς v. 620, παιδῶν προθνήσκειν v. 684, τοῦ καλοῦ σοῦ προύθανεν νεανίου v. 698, σοῦ—προθνήσκων v. 710, ὑπερθαναεῖν v. 155, ὑπερθνήσκειν σέθεν v. 682, θαναεῖν ὑπὲρ σέθεν v. 284, μὴ θνήσχ' ὑπὲρ τοῦδ' ἀνδρὸς οὐδ' ἐγὼ πρὸ σοῦ v. 690, καταναεῖν—ὑπὲρ σοῦ v. 700 sq., ἀντι σοῦ γε καταναεῖν v. 524.

κείνου: where we might theoretically have οὐ (indirect reflexive). Apollo prefers to represent the case objectively rather than subjectively,—from his and the audience's point of view rather than from Admetus's.

The imperf. and aor. (είσορᾶν and θανῶν) are here associated as often, the aorist denoting the culmination, whether natural or accidental, of the action of the imperf. (cf. the note on εἰσῶζον v. 9).

With the general expression of v. 18 cf. *Ion* 853 θαναεῖν τε ζῶν τε φέγγος είσορᾶν, and *Ion* 1120 sq. πεπυσμέναι γὰρ εἰ θαναεῖν ἡμᾶς χρεῶν, | ἤδιον ἂν θάνοιμεν, εἰθ' ὄρᾶν φάος.

19. κατ' οἴκου: poet. for ἐν τῇ οἰκίᾳ or simply ἐνδον.

ἐν χερσίν: sc. Ἀδμήτου (cf. v. 201).

βαστάξεται: βαστάξαι is a rather homely word for ἀλπειν, φέρειν, and φορεῖν. It denotes the lifting of something inert, whether of one picking up a lock of hair (*Soph. El.* 905), of the slave raising his master's passive hand to his lips (*Aesch. Ag.* 34 sq.; cf. *Soph. Phil.* 657 of Neoptolemus doing homage to the bow), or of the bridegroom holding up the bride's unresisting hand (*Alc.* 917; cf. *Aesch. Ag.* 34 sq.); also the supporting of a dead weight (as here), the carrying of a corpse to burial (v. 724; cf. ἐκφέρων in v. 716; *Soph. El.* 1129 of Electra carrying the supposed cinerary urn), the testing of the weight of an object—'hefting' it (cf. *Cycl.* 379 sq. δισσοῦς γ' ἀθρήσας κάπιβαστάσας χερσίν, | οἱ σαρκὸς εἶχον εὐτρεφέστατον πάχος; and Plutarch, *Demosth.* 25, 2 διαβαστάσαντα τὴν ὀκλήν τοῦ χρυσοῦ, of Dem. weighing the cup in his hand). We have it also of carrying weapons (v. 40 and *Soph. Phil.* 655, both of the bow; for *Soph. Phil.* 657 see above). The verb has survived in Romainic in the form *bastân* ('lift,' 'carry' [something of weight], 'hold out,' 'suffice'). Cf. Italian *bastare*.

A striking parallel in form to v. 19 is *Soph. Ai.* 65 καὶ νῦν κατ' οἴκου συνδέτους ἀκίξεται.

There is no reason to assume (with Kirchhoff) a lacuna between vv. 19 and 20.

20. **ψυχορραγούσα** : cf. v. 143, *H. F.* 324. An expressive word for the death struggle, suggesting by its obvious analogy word for *σπυμορραγεῖν* (Aesch. *Pers.* 835 sq. *λακίδες ἀμφὶ σώματι* | *σπυμορραγοῦσι ποικίλων ἐσθημάτων*) the breaking of the thread of the Moerae (cf. Hom. *η* 196-8 and Lucian's elaboration, *Charon* 512). The Modern Greek word is *ψυχομαχεῖν*.

τῆδε ἐν ἡμέρᾳ = *τῆμερον*. The dat. of time (local-temporal) generally has the prep. *ἐν* when a term ('time within which') is meant, even in the familiar "day, night," etc. So here: 'in the course of this day,' 'before this day's close.' Cf. *Or.* 947 sqq. *αὐτόχειρι δὲ σφαγῆ | ὑπέσχετ' ἐν τῆδ' ἡμέρᾳ λείψεν βλον | σὺν σοί.*

21. **πέπρωται** : 'is fated'; cf. v. 147 (*πεπρωμένη ἡμέρα*) and v. 695 (*πεπρωμένη τύχη*).

The double expression *θανεῖν καὶ μεταστῆναι βλον* is intended to enhance the pathos of the premature death by dwelling on the life that is abandoned; cf. v. 18. On similar apparent tautologies cf. the debate between Aeschylus and Euripides in Aristoph. *Ran.* 1138 sqq. With *μεταστῆναι βλον* cf. *Rhes.* 295 *μετέστημεν φόβου*.

22. **μίασμα** : 'defilement,' 'moral or ceremonial uncleanness.' Artemis, as well as Apollo, avoids contact with death (cf. *Hipp.* 1437 sq. where in taking leave of the dying Hippolytus she says *ἐμοὶ γὰρ οὐ θέμις φθιτοῦς ὄραν | οὐδ' ὄμμα χραίνεω θανασιμῶσις ἐκπνοαῖς*).

23. **μελάθρων—στέγην** : cf. v. 243 *μελάθρων στέγαι*.

24. **τόνδε** : 'here,' said with a gesture (*δεικτικῶς*) toward the approaching figure, which is thus introduced to the audience. Such introductions (frequently made by the chorus) are a regular feature of the Attic drama. The absence of any such formula of introduction and the immediate addressing of a new character by name indicate that the mask is conventional, as in the case of Heracles (cf. v. 478) and the stock Attic hero Theseus (cf. *Suppl.* 87 sqq.); see Wilamowitz-Moellendorf, *Euripides Herakles*, ii. p. 52. The actor who represented Death here was apparently dressed in robes of bluish-black with wings of a similar colour and was girt with a sword. The gaping mouth of the mask not improbably disclosed fangs. For these details cf. the schol. on v. 843 *εἰδωλοποιεῖται μελαίνας πτέρυγας ἔχων ὁ Θάνατος*, whence *μελάμπερον* has been restored in the text, v. 261 sq. *ὑπ' ὀφρύσι κυναναγῆς βλέπων περωτὸς Ἄιδας*, vv. 74-76 (for the sword), and the description of the *δαίμων* Eurynomus in Polygnotus's painting at Delphi,

Pausan. 10, 28, 7 ("Ἔστι δὲ ἀνωτέρω τῶν κατελεγμένων Εὐρύνομος· δαίμονα εἶναι τῶν ἐν Αἰδοῦ φασὶν οἱ Δελφῶν ἐξηγηταὶ τὸν Εὐρύνομον, καὶ ὡς τὰς σάρκας περιεσθίει τῶν νεκρῶν, μόνῃ σφίσι ἀπολείπων τὰ ὀστά.—τοσοῦτο μέντοι δηλώσω, ὁποῖός τε ὁ Εὐρύνομος καὶ ἐπὶ ποίου γέγραπται τοῦ σχήματος· κυανοῦ τὴν χροῖαν μεταξὺ ἔστι καὶ μέλας, ὅποια καὶ τῶν μυῶν αἱ πρὸς τὰ κρέα εἰσι προσίζανουσαι, τοὺς δὲ ὀδόντας φαίνει, καθεζομένῳ δὲ ὑπέστρωται οἰ δέρμα γυπὸς). Whether the winged figure with the sword on the *columnna caelata* from Ephesus in the British Museum (Baumeister's *Denkmäler*, fig. 281) is intended for Death, as is maintained by Robert, is uncertain. (See Overbeck, *Geschichte der Gr. Plastik*, ed. 3, ii. p. 97 sq.) Macrobius (*Saturnal.* 5, 19), commenting on Cornutus's ignorance of the source of Virg. *Aen.* 4, 698 sq., says: "Sed me pudet quod tantus vir, Graecorum etiam doctissimus litterarum, ignoravit Euripidis nobilissimam fabulam *Alcestim.* in hac enim fabula in scaenam Orcus inducitur gladium gestans quo crinem abscedit Alcestidis et sic loquitur [he quotes vv. 73-76]. proditum est ut opinor quem secutus Vergilius fabulam abscedendi crinis induxerit." There is no reason to suppose that Death enters by any other passage than the left-hand stage-entrance. With the close of this verse (εἰσορῶ πέλας) cf. that of v. 18.

25. **ιερέα φθινόντων**: with reference to the sacrificial act described in v. 74 sqq. φθινόντων is obj. gen.

εἰς "Αἰδοῦ δόμου" = close of v. 73.

26. **μέλλει κατὰξεν**: on this periphrasis see Goodwin, *M. and T.* §§ 73-76. μέλλω varies as much in force as Eng. 'I am going to.' It is a verb in which the ideas of 'must,' 'shall,' and 'will' seem hopelessly blended. Here it = 'intends.'

ξύμμετρος δ ἀφίκετο: cf. Soph. *Ant.* 387 ποῖα ξύμμετρος πρὸυβην τύχη, and *O. T.* 84 ξύμμετρος γὰρ ὡς κλῆειν.

27. **φρουρῶν τόδ' ἡμᾶρ**: imperf. part., 'after long watching for the coming of this day.' For the coupling of imperfect (durative) and aoristic (consummative) expressions see on v. 9. —φρουρεῖν in the sense of waiting for an opportunity is like φυλάσσειν (Hom. B 251 νόστον τε φυλάσσοις, *Orest.* 57 φυλάξας νύκτα) and τηρεῖν (Thuc. 1, 65, 1 ξυμβούλευε μὲν πλὴν πεντακοσίων ἀνεμον τηρήσασι τοῖς ἄλλοις ἐκπλεῦσαι, 6, 2, 4 τηρήσαντες τὸν πορθμὸν κατιόντος τοῦ ἀνέμου). φρουρεῖν appears presently in a different sense (v. 35); cf. the varying sense of αἰνεῖν in vv. 2, 12.

ψ̄: without prep., cf. v. 20.

χρεών = πέπρωται (v. 21), χρή (v. 107). Cf. *Orest.* 886 πότερον Ὀρέστην καθαρῆν ἢ μὴ χρεῶν (= δοκεῖ, πρέπει).

29. σὺ: the pron. is sarcastic, — 'you, who ought to be about better business.'

πολεῖς: with both questions, τῆδε resuming πρὸς μελάθρους. πολεῖν here 'prowl,' 'lurk,' implying an ambush, like περιπολεῖν in *Rhes.* 773 sq. λεύσσω δὲ φῶτε περιπολοῦνθ' ἡμῶν στρατὸν | πυκνῆς δι' ὀρφνης. Cf. *Orest.* 1269 sq. τίς ὅδ' ἀρ' ἀμ- | φί μέλαθρον πολεῖ σὺν ἀγρότας ἀνὴρ; Cf. also περίπολος (espec. Thuc. 4, 67, 2 καὶ ἕτεροι περίπολοι ἐνήδρευσαν ἐς τὸ Ἐυνάλιον).

30. ἀδικεῖς—τιμὰς ἐνέρων: 'infringe upon the rights (τιμὰς = γέρας, cf. γέρας = τιμῆν in v. 55) of the infernal deities' (ἐνέρων = τῶν κατὰ χθονὸς θεῶν in v. 75). Cf. for the form of expression *Phoen.* 958 ἀδικεῖ τὰ τῶν θεῶν, and *Electr.* 920 ἐμοῦ δὲ πατρὸς ἠδίκεις λέχη. In both these cases the meaning is rather 'violate'; though in the former the meaning 'infringe upon the prerogatives of the gods' (perhaps a sort of reminiscence of the present passage?) seems to lie in the background, as is shown by the following words (Φοῖβον ἀνθρώποις μόνον | χρῆν θεσπιωδεῖν κτέ). Cf. also the Thucydidean ἀδικεῖν γῆν (e.g. 2, 71, 4 λέγομεν ὑμῖν τὴν γῆν τὴν Πλαταιίδα μὴ ἀδικεῖν μηδὲ παραβαίνειν τοὺς ὄρκους, εἰάν δὲ οἰκεῖν αὐτονόμου καθάπερ Πανσωνίας ἐδικαίωσεν—where the context indicates that the phrase signifies more than merely "lay waste a country"). See Nauck, *Eur. Stud.* ii. 50. Cf. also *Hel.* 1277 ἐν εὐσεβεί γούν νόμιμα μὴ κλέπτειν νεκρῶν.

32. μόρον: old word for death as one's 'portion,' common in Homer. Cf. μέρος, μοῖρα, μερεσθαί. Lat. mors is rather to be associated with μαράνεσθαι.

33. διακωλύσαι: success is implied both in the tense and in δια-.

34. σφῆλαντι: it seems more natural that after the infin. διακωλύσαι and between δολίῳ and τέχνη the poet should write σφῆλαντα, as suggested in the Critical Notes. The expression 'having tripped up' refers apparently to the intoxication referred to in Aesch. *Eum.* 728 (quoted on v. 12).

ἐπὶ τῆδ': virtually equivalent to ὑπὲρ τῆσδε (cf. *I. A.* 915 sq. ἦν δὲ τολμήσης σὺ μου | χεῖρ' ὑπερτεῖναι, σεσώσμεθ'). Cf. below ὑπέστη = 'exposed herself to the descending blow.'

35. χερα—φρουρεῖς is a 'pregnant' expression, a bit of poetic boldness. φρουρεῖς is here = ἐχεις (τεινεῖς) φρουρῶν (αὐτήν, sc. Ἄλκηστιν) 'hold in protection (of her) the hand.' (Cf. the

different sense of *φρουρεῖν* in v. 27.) *φρουρεῖς ὄπλισας* is thus to be compared with the familiar (particularly Sophoclean) periphrasis of *ἔχειν* with the aorist part., for an Euripidean instance of which see *Med.* 33. There is a certain interlocking of words here, *τοξήρη* being somewhat proleptic (anticipatory of *ὄπλισας*).—Cf. in art the attitude of Apollo in the west pediment of the temple of Zeus at Olympia.

36 sq. It might seem more natural if we had *ἦρις ὑπέστη πόνω ἐκλύσαι | προθανούσ' αὐτή*, Πελ. *παῖς*: but the text can, I think, be sufficiently defended. *τόδ'* (for which Elmsley, followed by Monk, wrote *τότ'*) is supported by Matthiae from *Hipp.* 466 (*τάδ'*), 475 (*τάδ'*), 1298 sq. (*ἀλλ' ἐς τόδ' ἦλθον, παιδὸς ἐκδείξει φρένα | τοῦ σοῦ δικαίαν*), *Ἀνάτομ.* 370 sq. (*τάδε*), *Herac.* 351 sq. (*τοῦθ'*). Add *Med.* 972 sq. (*τοῦδε*) and particularly *Alc.* 648 sq., which, with the restoration of *καθθανεῖν*, forms perhaps the best parallel to the passage under discussion. With *ἐκλύσασ'*—*προθανεῖν* cf. vv. 282-4: *ἐκλύσασα* suggests freeing a captive from bonds; cf. v. 984 sq.

αὐτή—Πελλου *παῖς*: sc. *οὔσα*; cf. note on *ἐγὼ* and *θεὸς περ ὧν* (vv. 1 and 2). For the emphatic *αὐτή* cf. *Med.* 980 sq. *ξανθῆ δ' ἀμφὶ κόμα θήσει τὸν "Αἶδα | κόσμον αὐτὰ χερσίν*. There seems to be a grim admiration for Alcestis's heroism even on the part of Thanatos. For the father's name added as a mark of honour see *Hdt.* 6, 14 *καὶ σφι* (the loyal Samian captains at Lade) *τὸ κοινὸν τῶν Σαμίων ἔδωκε διὰ τοῦτο τὸ πρήγμα ἐν στήλῃ ἀναγραφῆναι πατρῶθεν ὡς ἀνδράσι ἀγαθοῖσι γενομένοισι*, and Stein's note *ad loc.* For the pathetic emphasis at the close of the speech cf. *I. T.* 235 *σκηπτούχων Ὀρέσταν* (also anapaestic). With Πελλου *παῖς* cf. further v. 82.

38. *θάσει*: 'never fear,' said ironically. Note the play on words, *δικην ἔχω* in v. 38 meaning 'I am not guilty of injustice' (an answer to *ἀδικεῖς* in v. 30), while *εἰ δικην ἔχεις* in v. 39 means 'if it is only a cause that you have to plead'—the language of the court (*δικαστήριον*). Again in v. 51 *ἔχω λόγον* = 'I catch your meaning,' 'I see your purpose,' while *λόγους ἔχω* in v. 38 = 'it is only words (not deeds, ref. to *χέρα τοξήρη* in v. 35) that I offer.' *κεδρὸς* still further enhances the idea of the peaceableness of Apollo.

39. 'What then has the bow to do with the matter?' Cf. *Lat. opus*.

40. *ξύνθεσ αἰεὶ*: emphatic pleonasm.

ταῦτα: *ista*, 'that you speak of.'

βαστάζειν: see on v. 19.

41. This v. seems best taken as an ironical question. Matthiae well says: "Mihī interrogatio spiritum addere videtur orationi. *Etiāme huic domui praeter ius fasque opem ferre consuetum tibi est? quod dictum est cum irrisione.*"

καί—γε: a common formula in which the *καί* adds a particular to the preceding statement; *γε* emphasises the word to which it is appended: cf. v. 47. Somewhat similar in effect is *καί—δέ*.

προσωφελείν: construed, like the simple *ώφελείν*, with both dat. and acc.

42. **γάρ**: 'yes; for' (*γ' ἄρ*); more literally, 'why it's a friend's (*γε*) misfortunes, you know' (*ἄρ*). The assent is to the preceding query, *μίνυς ἐκδικῶς*. Perhaps a failure on the part of some one to see that *ἐκδικῶς* could be read here *διὰ μέσου* (parenthetically), so as to be ignored by Apollo, led to the variant *ἐνδικῶς*.

βαρύνομαι: with *βαρύνεσθαι*, *βάρος* cf. *αισχύνεσθαι*, *αἶσχος*.

43. **νοσφίεις**: with *νόσφι*, *νοσφίζειν* cf. *χωρίς*, *χωρίζειν*. For the expression (perhaps also the metaphor) here cf. *Rhes.* 56 sq. *ὄστις μ' εὐτυχοῦντ' ἐνόσφισας | θοίνης λέοντα.*

With **τοῦδε δευτέρου** cf. *ἐπὶ τῆδ' αἰ* in v. 34.

44. **οὐδ'**: neg. of *καί* = *etiam*; cf. the occasional use of *neque*.

πρὸς βίαν γ': Apollo does not deny that he deprived Death of Admetus; but it was not by force, even according to Death's own statement (cf. *τέχνη* in v. 34): hence the propriety of qualifying *βίαν* by *γε*. The MS. reading *πρὸς βίαν σ'* introduces a pronoun that is quite unnecessary after *με* in v. 43. *σ'* cannot be adequately supported from v. 69. On *πρὸς βίαν* cf. *Androm.* 730, 753. The phrase = *βίη* (v. 69).

45. **οὖν**: 'then,' 'if what you say be really so.'

κάτω χθονός: cf. *Heracl.* 592 *εἰ τι δὴ κάτω χθονός* (sc. *ἔστιν*). This phrase seems to be used with expressions of rest, *κατὰ χθονός* with expressions of both rest and motion—particularly the latter.

46. **ἀμείψας**: part. implying manner and explaining the *πῶς* of the preceding v.

ἦν σὺ: were it not for the metre we should expect rather *ἦν περ*.

μετὰ: 'after'; cf. vv. 66, 483, *Hec.* 504, *Hom.* ζ 133. In the same sense *ἐπὶ* in v. 74.

47. *καί*—*γε*: cf. on v. 41.

νεπτεραν ὑπὸ χθόνα: cf. v. 237, *H. F.* 335, *frag.* 454.

48. *ἄν*, which belongs strictly to *πείσαιμι*, attaches itself to *οἶδα*, as it commonly does to *οἶμαι* when the latter is followed by an *orat. obliq. inf.=opt.* In the present case too *εἰ*= 'whether,' and the *opt.* is potential; so that the parallel is close. The expression reappears in *Med.* 941 *οὐκ οἶδ' ἄν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.*

49. *Thanatos* ironically supplies the close of the interrupted remark. The *γε* points the sarcasm.

ἄν ἄν χρεῖ: generic. Instead of the *ἄν* with subjunct. we might have the generic rel. with the indic., and instead of the simple rel. followed by *ἄν* and the subjunct. we might have the generic rel. with the same concomitants—the last being strictly a redundancy.

τοῦτο: acc. of inner object (cognate)=*ταύτην τὴν τάξιν*. The metaphor is from posting soldiers.

γάρ: cf. on v. 42.

50. *οὐκ*: 'no,' an abbreviation of *οὐκ ἔστιν*, 'not so.' On *οὐκ, ἀλλ'* cf. *Cycl.* 553.

τοῖς μέλλουσι: sc. *θανεῖσθαι, θνήσκειν*. Schol. *τοῖς γεγενημένοις, τούτους γὰρ λέγει (τῷ) μέλλουσι* ('lingering,' as the schol. understands it—a different explanation from that given above). *βραδύνουσι γὰρ ἐν τῇ ζωῇ.*

ἔμβαλεῖν: cf. v. 4. Bursian's conjecture *ἀμβαλεῖν*, which would make *τοῖς μέλλουσι* refer to *Alcestis*, seems to me distinctly bad. Prinz accepts it.

51. *ἔχω λόγον δὴ*: 'I grasp your meaning at last'; see on v. 38. *λόγον* is defined and enhanced by *προθυμίαν*.

52. *οἶν*: 'in that case' (since you understand me).

ὅπως μέλοι: the optative here is strictly an expression of desire—it gives the content of Apollo's *προθυμία*. 'Is there (he asks) any means by which my wish that *Alcestis* attain old age might be fulfilled?' (Note the aorist.) *ὅπως* is strictly a combination of relative and interrog. The whole clause is the postponed subject to *ἔστι*. The *infin.* in such a situation is more colourless, contains less of feeling, than the rel. clause with *opt.*; cf. v. 545. For *parataxis* illustrating the construction here cf. v. 539 *οὐκ ἔστιν, ὦραξ' μὴ τοσονδ' ἔλθαι κακόν*, which might have been less forcibly expressed *οὐκ ἔστιν—ὅπως—ἔλθαι*. Cf. further *vv.* 112-117 (disappointed wish).

Goodwin, *M. and T.* § 241, offers no explanation of such cases, but confuses them with the same forms used with a more distinctly potential sense ('omitted $\delta\upsilon$ '). A striking instance of the blending of the varying senses of the optative is the wish introduced by $\pi\acute{\omega}\varsigma \delta\upsilon$ (cf. e.g. *Hipp.* 345 $\pi\acute{\omega}\varsigma \delta\upsilon$ $\sigma\acute{\upsilon}$ $\mu\omicron\iota$ $\lambda\acute{\epsilon}\xi\epsilon\iota\varsigma$ $\acute{\alpha}\mu\epsilon$ $\chi\rho\eta\varsigma$ $\lambda\acute{\epsilon}\gamma\epsilon\upsilon$);

53. $\tau\iota\mu\alpha\iota\varsigma$: cf. v. 30, *Hipp.* 7 sq., *Bacch.* 321.

$\kappa\acute{\alpha}\mu\epsilon$: i.e. 'as well as you.'

55. $\acute{\alpha}\rho\upsilon\upsilon\mu\alpha\iota$ $\gamma\acute{\epsilon}\rho\alpha\varsigma$: cf. *Hec.* 40 sq. (of the ghost of Achilles) $\alpha\iota\tau\acute{\epsilon}\iota$ δ' $\acute{\alpha}\delta\epsilon\lambda\phi\eta\eta\tau\eta\eta$ $\acute{\epsilon}\mu\eta\eta$ $\Pi\omicron\lambda\upsilon\zeta\acute{\epsilon}\nu\eta\eta$ | $\tau\acute{\upsilon}\mu\beta\omega$ $\phi\acute{\iota}\lambda\omicron\upsilon$ $\pi\rho\acute{\omicron}\varsigma\phi\alpha\gamma\mu\alpha$ $\kappa\alpha\iota$ $\gamma\acute{\epsilon}\rho\alpha\varsigma$ $\lambda\alpha\beta\epsilon\acute{\iota}\nu$. For $\lambda\alpha\beta\epsilon\acute{\iota}\nu$ $\gamma\acute{\epsilon}\rho\alpha\varsigma$ in another sense see *Ion* 298.

56. $\gamma\rho\alpha\upsilon\varsigma$ $\delta\lambda\eta\tau\alpha\iota$: sc. $\omicron\upsilon\sigma\alpha$ η "Αλκηστis. Schol. $\acute{\epsilon}\tau\alpha\iota$ $\gamma\eta\rho\acute{\alpha}\sigma\eta$ η "Αλκηστis, $\tau\acute{\omicron}\tau\epsilon$ $\phi\acute{\omicron}\nu\epsilon\upsilon\sigma\omicron\upsilon$ $\alpha\acute{\iota}\tau\eta\eta$ · $\kappa\alpha\iota$ $\gamma\acute{\alpha}\rho$ $\tau\acute{\omicron}\tau\epsilon$ $\sigma\omicron\iota$ $\tau\iota\mu\acute{\eta}$ $\acute{\epsilon}\sigma\tau\alpha\iota$.

57. $\pi\rho\acute{\omicron}\varsigma$: 'in the interest of.'

$\tau\acute{\omega}\nu$ $\acute{\epsilon}\chi\acute{\omicron}\nu\tau\omega\upsilon\upsilon$: sc. $\tau\iota$ (i.e. wealth), as in *Hdt.* 6, 22 $\Sigma\alpha\mu\acute{\omega}\nu$ $\delta\acute{\epsilon}$ $\tau\omicron\iota\sigma\iota$ $\tau\iota$ $\acute{\epsilon}\chi\omicron\upsilon\sigma\iota$ (see Stein's note *ad loc.*) Cf. also *frag.* 465.

$\tau\acute{\omicron}\nu$ $\nu\acute{\omicron}\mu\omicron\upsilon$ = $\tau\acute{\omicron}\upsilon\tau\omicron\upsilon$ $\tau\acute{\omicron}\nu$ $\nu\acute{\omicron}\mu\omicron\upsilon$. Cf. n. on $\tau\acute{\omicron}\nu$ $\acute{\epsilon}\mu\acute{\omicron}\nu$ in v. 3.

58. $\pi\acute{\omega}\varsigma$ $\acute{\epsilon}\iota\pi\alpha\varsigma$; a common formula when one does not catch the meaning (emphasis on $\pi\acute{\omega}\varsigma$).

$\acute{\alpha}\lambda\lambda\acute{\alpha}$ strongly adversative; η strongly emphatic; $\kappa\alpha\iota$ 'besides (your other qualities).'

$\sigma\omicron\phi\acute{\iota}\varsigma$: i.e. *sophistis*, with ref. to dialectic skill and subtlety. Buchanan: "Quid? tu sophistes, insciis nobis, eras?"

59. $\omicron\iota\varsigma$ $\pi\acute{\alpha}\rho\epsilon\sigma\tau\iota$ = $\omicron\iota$ $\acute{\epsilon}\chi\omicron\upsilon\tau\epsilon\varsigma$ (cf. v. 57), $\omicron\iota$ $\pi\lambda\acute{\omicron}\upsilon\sigma\iota\omicron\iota$. This is fairer to the context than Matthiae's note " $\omicron\iota\varsigma$ $\pi\acute{\alpha}\rho\epsilon\sigma\tau\iota$ sc. $\tau\acute{\omicron}$ $\acute{\omega}\nu\acute{\epsilon}\iota\sigma\theta\alpha\iota$."—In addition to what is said in the Critical Notes of the text here adopted, and against the $\delta\nu\alpha\iota\tau'$ $\delta\upsilon$, $\omicron\delta\varsigma$ $\pi\acute{\alpha}\rho\epsilon\sigma\tau\iota$ $\gamma\eta\rho\alpha\iota\omicron\upsilon\varsigma$ $\theta\alpha\upsilon\epsilon\acute{\iota}\nu$ of Kirchhoff, Nauck, and Prinz, I would add, (1) that v. 58 demands a clear and unambiguous answer, which v. 60 shows was obtained; (2) that "they would profit who can die at an advanced age" is, in such a context, both pointless and obscure; (3) that $\delta\nu\alpha\iota\tau'$ $\delta\upsilon$ is hardly more than a repetition of $\pi\rho\acute{\omicron}\varsigma$ as used in $\pi\rho\acute{\omicron}\varsigma$ $\tau\acute{\omega}\nu$ $\acute{\epsilon}\chi\acute{\omicron}\nu\tau\omega\upsilon$ —indeed, I believe this is precisely the source of the reading $\delta\nu\alpha\iota\tau'$ $\delta\upsilon$. Buchanan's rendering ("Res ampla quibus est, redimerent mortis moras") shows that he understood the v. as if it had $\gamma\eta\rho\alpha\iota$, whether he himself advocated that reading or not.

60. In writing $\omicron\upsilon\kappa$ $\omicron\delta\upsilon$ I have followed the example of Elmsley, who says (on *Heracl.* 256 [255]): "Discrimen quod

inter *οὐκ οὖν* et *οὐκ οὖν* statuunt grammatici, verissimum est, si Plutarchi aut Luciani scripta pro verae Graecitatis norma accipiantur. Apud veteres Atticos utraque particula semper propriam suam significationem servat. Ego ubique *οὐκ οὖν* scribo, adhibita, prout opus est, vel omissa interrogatione."

τήνδε χάριν: sc. γράν δλέσθαι τήν "Ἀλκηστιν. For the phrase δούναι χάριν cf. *Orest.* 104.

61. 'No indeed! And you know my character (and so know that I mean what I say).'

62. γε may here be rendered 'yes'; lit. 'hostile certainly (whatever else I may know about it).'

Note the chiasmus, alliteration, and sigmatism (a hiss of loathing) in this v.

θεοῖς: dat. of interest like *θηητοῖς*,—'to the heart of the gods.' With *θεοῖς στυγουμενους* cf. *Orest.* 19 τήν θεοῖς στυγουμενῶν. Cf. also Aesch. *Prom.* 37, Eur. *I. T.* 948.

63. & μή σε δεῖ: generic (notwithstanding simple rel. and indic.), as shown by μή. After the pl. of πᾶς the quantitative rel. δεοῖς is regular. With this v. cf. *Ion* 1018.

64. μὴν: a particle of asseveration—"a faded oath" perhaps (cf. Hom. B 291 and the familiar use of ἡ μὴν to introduce a formal oath). Any adversative force that seems to lie in μὴν in any connection (e.g. in καὶ μὴν) is due primarily to the context, not to the particle itself. Hermann is right in saying (against Monk) "Ἡ μὴν est profecto, non umquam nihilominus." Cf. Jebb's school edition of the *Oedip. Tyrannus*, note A (p. 158).

κλαύση: 'you'll smart for it'; cf. *Cycl.* 554 κλαύση, φιλῶν τὸν οἶνον οὐ φιλοῦντά σε, *Androm.* 632 sqq. (noticeable for a similar tone to that of the passage in hand) κάπειτ' ἐς οἴκουσ τῶν ἐμῶν ἐλθὼν τέκνων | πορθεῖς ἀπόντων καὶ γυναῖκα δυστυχῆ | κτελείεις ἀτίμως παῖδά θ', δε κλαίοντά σε | καὶ τὴν ἐν οἴκῳ σὴν καταστήσει κόρην, κτέ. For κλαύση—ἄγαν cf. *Hel.* 1398 ἄγαν γὰρ αὐτὸν οὐ παρὸν θ' ὅμως στένεις (where we have also a similar separation of vb. and advb. by a concessive particip.) The sufferings of Death in the struggle are alluded to again in v. 849.

ὀμῶς: cf. ὀμώφρων (e.g. *Electr.* 27) and Lat. *crudus, crudelis*.

65. The asyndeton in this v. is more apparent than real. Instead of placing the qualitative demonstrative clause first and following it with a consecutive clause (ὥστε σὺ κλαύση), the speaker puts the consequent (v. 64) first with indignant emphasis (a sort of jump at the conclusion) and then reinforces

and substantiates it by the antecedent (v. 65 *sqq.*). Cf. on v. 332 *sq.*—The sentential structure of vv. 64-69 has a close parallel in Aesch. *Prom.* 918-923.

εἰσι: 'is coming,' one of the few survivals of what must once have been common in Greek, as in other languages—a present made to do duty as future.

66 *sq.* Εὐρουσθέως πέμψαντος: loosely construed genitive participial-phrase of cause (source), commonly called 'genitive absolute.'

ἵππειον—δχημα: 'equestrian vehicle' = ἄρμα, —a bit of δγκος, see on v. 1. δχημα = Ἰδχημα, *vehiculum*.

μέτα: see on v. 46.

δυσχειμέρων: cf. χειμερινός, δύσχιμος, χείμα, χειμών, χιών, *hiems, hibernus*. The severity of the Thracian climate was proverbial. It was only too familiar to the Athenians that had seen service at the northern military posts.

68. δε δὴ ξενωθείς: see on v. 5.

69. βίβη: cf. πρὸς βίαν in v. 44.

ἐξαιρήσεται: with the idea of taking out of one's hands; cf. v. 847 *sq.* We find a somewhat similar v. in *I. A.* 972.

70 *sq.* οὐθ'—θ': *negue—et*, 'not—but.' *καί* in *κοῦθ'* introduces the conclusion, 'and so.' For *τε* in the second member with *δέ* in the third cf. *Rhes.* 670 *sq.* *κεῖται γὰρ ἡμῖν Θρήκιος στρατηλάτης, | ἵπποι τ' ἔχονται, πολέμοι δ' ἤσθημένοι κτέ.*

ἡ—χάρις: 'the gratitude' for the favour (*χάριον*) asked in v. 60. Cf. *Cycl.* 549. *ἡμῶν* seems to include Admetus.

ὁμοίως: 'all the same,' a not infrequent Aeschylean usage; cf. the common *δμως*.

ταῦτα: *i.e.* 'that you have heard.'

ἐμοί: dat. of interest; cf. v. 62. The god lays emphasis here on his private and personal hate.

Inasmuch as Kirchhoff, Nauck, and Prinz follow W. Dindorf in regarding vv. 70-71 as spurious, I quote the latter's note on the subject. "Tam confuse et inepte loquitur [*sc.* Apollo] ut ineptius vix potuerit. Quod quum sensisset Hermannus, *δράσει* scribendum conjecit, Herculem intelligens. Verum hoc si voluisset poeta, dixisset saltem *δράσει τ' ἐκείνος ταῦτα*, quo pronomine multo magis opus erat quam illo *ὁμοίως*: ne quid de verbis *ἀπεχθήσει τ' ἐμοί* dicam, ubi potius *σύ τ' ἀπεχθήσει ἐμοί* dici debebat. Manifestum mihi videtur utrumque versum a

grammatico esse adjectum, qui quod cogitaverat δράσας τε ταῦτα ἀπεχθήσει ἐμοί metro utcumque aptavit, loquacitate autem sua non auxit, sed magnopere debilitavit praecedentium vim dictorum Apollinis, quae aptissime concluduntur gravibus his minacibusque verbis βία γυναῖκα τήνδε σ' ἐξαιρήσεται."

Apollo probably passes off the stage at this point.

72. **ἄν—δν**: common repetition; the former **ἄν** is anticipatory with the protasis. It would naturally follow λέξας, but prefers the emphatic πολλά, just as in the apodosis **ἄν** prefers the negative οὐδέν to the verb.

πλέον λάβοις: πλ. λαμβάνειν is to 'gain' ('take or receive more'), not to 'gain more.'

73. **ἡ δ' οὖν γυνή**: 'but she certainly—the woman (however it may be with Admetus).' οὖν: γε:: certe: quidem. The formula δ' οὖν is very common, in the sense here given, in Attic Gk.—e.g. in Xen. *Anab.* 1, 2, 12 καὶ ἐλέγετο Κύρω δοῦναι χρήματα πολλά. τῇ δ' οὖν ('at all events,' whether she gave him money or not) στρατιᾷ τότε ἀπέδωκε Κύρος μισθὸν τεττάρων μηνῶν. For δ' οὖν after a neg. sent. cf. *Ion* 407 sq.

κάτεισιν = μέλλει κατιέναι, cf. v. 65.

εἰς Ἄιδου δόμους: cf. v. 25.

74. **ἐπ' αὐτήν**: cf. on v. 46, and *Androm.* 73, 81.

ὡς κατάρξωμαι: rel. clause of manner. The 'final' force is imparted by the preceding verb of motion (στείχω), as well as by the mood of κατάρξωμαι. The latter is properly a mere 'hortative' subjunct. in a dependent clause.

κατάρχεσθαι is a word that early took on a special ritualistic sense, cf. Hom. γ 444 sqq. γέρων δ' ἱππηλάτα Νέεστωρ | χέρνιβά τ' οὐλοχύτας τε κατήρχετο, πολλά δ' Ἀθήνη | εὔχετ' ἀπαρχόμενος, κεφαλῆς τρίχας ἐν πυρὶ βάλλων. For further references see Monk's learned note.

75 sq. **ἱερὸς**: regularly with possessive gen.—'sacred property of.'

τῶν κατὰ χθονὸς θεῶν: cf. on v. 14.

δτου: the short forms of this pron. are regular in the Tragedians.

ἔγχος: wrongly used as a synonym of ξίφος,—an error traceable apparently to Hom. H 255 τῷ δ' ἐκσπασσαμένω δολίχ' ἔγχεα κτέ. Schol. ὅτι κυρίως ἔγχη τὰ δόρατα, οὐχ ὡς τινες τὰ ξίφη. λέγει δὲ τὰ ἐνεχόμενα ταῖς ἀσπίσι, ἃ προήκοντο. See Blass in Müller's *Handbuch*,² i. p. 151.

δρου—ἀγνίση : the omission of the *ἀν* in a generic rel. clause with the subjunct. is an archaism, found occasionally in the Tragedians ; cf. v. 978, and see Goodwin, *M. and T.* § 540.

For the rite see Hom. Γ 271 *sqq.*, and Virg. *Aen.* 4, 693-705.

For the counterpart of ἀγνίση cf. v. 1146.

There is a reminiscence of vv. 75-76 in the words of Iphigenia (*I. T.* 58) *θνήσκουσι δ' οὖς ἀν χέρμιβες βάλωσ' ἐμαί.*

Macrobius (*Saturnal.* 5, 19) interprets ἀγνίση thus : ἀγνίση αὐτην Graece dicunt *dis consecrare* unde poeta vester [Virgil, *Aen.* 4, 702 *sq.*] ait ex Iridis persona "hunc ego Diti | sacrum iussa fero teque isto corpore solvo."

Thanatos here enters the palace by the middle door, having announced his object in v. 74. As he disappears from view the Chorus enters the *ὄρχήστρα* by the right-hand *πάροδος*. The march of the Chorus is indicated by the anapaestic rhythm.

II. ΠΑΡΟΔΟΣ (vv. 77-140).

Aristotle's first division of the *χορικὸν* (sc. *μέρος τραγωδίας*) is (*Poet.* c. 12) *πάροδος μὲν ἢ πρώτη λέξις δλη* (Westphal for *δλου*) *χοροῦ*, i.e. the entire passage delivered by the Chorus immediately upon its entrance. The exact division of the present *πάροδος* is difficult and somewhat uncertain. According to the schol. on v. 77, *ἐκ γερόντων Φεραίων ὁ χορὸς. διαιρεῖται δὲ εἰς δύο ἡμιχόρια.* The parts of these *ἡμιχόρια*, however, are badly given in the MSS. The following notes occur, according to Prinz : v. 77 *χορ.* S, *ἡμιχ.* *rell.* ; v. 79 *ἡμιχ.* ; vv. 86 and 89 *ἡμιχόριον* ; v. 94 *ἡμιχ.* ; v. 103 (before *οὐδέ* [οὐ]) *ἡμιχ.* Ba, om. S ; v. 106 *χορ.* L ; v. 107 *ἡμιχ.* Ba², om. *rell.* ; v. 108 *χορ.* S, also before the second *ἔθιγες* in P ; v. 109 *ἡμιχ.* a (?), *χορ.* S, om. B ; v. 112 *χορ.* Ba, om. S ; v. 136 *χορ.* B.

I agree with Prinz (following Arnoldt, *Die chorische Technik des Euripides*, pp. 155-7) as to the points of division (except that I add a *παράγραφος* before v. 136) ; but in the distribution of the parts between the whole Chorus (or the leader of the Chorus, *κορυφαῖος*) and the semi-choruses (or their leaders) I am not able to agree with him or with Arnoldt in every detail. I would assign the *προωδικὸν* (vv. 77-85) to the whole Chorus ; vv. 86-111 to the leaders of the semi-choruses ; vv. 112-121 to the first, and vv. 122-131 to the second semi-chorus ; vv. 132-135 to the full Chorus ; and lastly vv. 136-140 to the *κορυφαῖος* (although the scholium on v. 136 says *δλος λέγει ὁ χορὸς ταῦτα*).

I have preferred, however, in the text to indicate divisions merely.

"During this scene they [the members of the Chorus] are anxiously watching the royal palace, and there is doubtless some movement and pantomimic acting to indicate their solicitude, carried on however with such reserve and dignity as characterise the old men in the Panathenaic procession upon the Parthenon frieze" (Lawton, *Three Dramas of Euripides*, p. 29).

77. τί ποθ' : 'why in the world?' τί like *quid* and colloquial Germ. *was* (for *wie*).

78. σιωπήναι : differing from σιγή as 'is hushed' differs from 'keeps silent.' The hush about the house, as opposed to its habitual animation (cf. v. 344 μούσαν θ', ἡ κατεῖχ' ἐμούς δόμων), is dwelt upon in the perfect.

δόμος Ἀδμήττου : concessive in effect—'though it is Admetus's'; cf. the ref. just given and v. 37 (Πελοῦ καίς).

79. οὐδέ φίλων : 'no one of friends either.' The absence of servants from the doors, as well as the stillness, is implied in the preceding v. On ἀλλ' οὐδέ cf. v. 44.

πέλας : archaic and poet. for πλησίον.

80. ὅστις ἂν εἶποι : 'who (generic rel. after neg., cf. on v. 17) haply might tell' (i.e. if present, εἰ πέλας εἴη). The opt. is, of course, 'potential': the element of desire, however, can still be felt. Cf. on μέλοι v. 52. The ἂν naturally attaches itself (as an original indefinite adv. of manner?) to ὅστις. Cf. *Hel.* 435 sq. τίς ἂν πυλῶρος ἐκ δόμων μέλοι, | ὅστις διαγγεῖλειε τὰμ' εἰσω κακῆ; Note the emphatic position of φθιμένην and ἴδωσ', each at the head of its clause.

82. φῶς λείψαι : the dearth of the light of the upper world is constantly dwelt upon by Greek writers; cf. v. 18, and particularly vv. 205 sq., 244 sqq. The enjoyment of a light like that of the upper world is a privilege of the blessed dead; cf. Aristoph. *Ran.* 155, where Dionysus is told by Heracles of the meadow of the Mystæ: ὄψει τε φῶς κάλλιστον ὥσπερ ἐνθαδί.

83. ἀρίστη : used again of Alcestis, with enhancing μέγα, in vv. 742 and 899.

85. αἰτίας : the loyalty of Alcestis to her husband is emphasised; cf. τοῦ ἰδίου ἀνδρός in the Hypothesis.

γενηθεῖναι : 'fully to have proved herself'—a vigorous

perfect; cf. the use of *τελέθειν*. Cf. also Xen. *Hell.* 3, 1, 3 (*δόξας γεγενῆσθαι*).

87. *στέγας*: not quite=*οἶκος*; for the echo of the blow-*(κτύπος)* is thought of.

88. *ὡς πεπραγμένων*: 'as if all were over,' gen. absol. (prop. causal; cf. on v. 66).

89. *μὲν*: old Gk. (Dor.) for *μήν*. For the formula *οὐ μὲν οὐδέ* cf. Hom. *Δ* 512.

ἀμφιπόλων: archaic and poetic for *θεραπειῶν*.

90. *στατίζεταί*: shortening, or rather treatment of final *ι* in the diphthong as consonant, after the Homeric manner; cf. in Eurip. e.g. v. 103 (*πίτνει*), *Hec.* 469 (*ζεύχομαί*), *Hipp.* 770 (*ἀψεταί*).

ἀμφὶ πόλας: 'on either side the doorway,' like *σταθμοῦν ἐκάτερθε*, Hom. *ζ* 19.

91 sq. *εἰ γὰρ (εἰ γ' ἄρ)*—*φανείης*: fervent prayer in which the opt. appears as a precative. Such expressions should not be confounded with protases of which the apodosis has been suppressed. *εἰ*, though it came to be regarded as an hypothetical particle, seems rather to have been originally an interjection; cf. *εἶα, εἶεν*. The *εἰ*-protasis in conditional sentences with the opt. developed from the wish introduced by *εἰ*, not *vice versa*. See L. Lange's great work, *Der Homerische Gebrauch der Partikel EI*, and Brugmann in Müller's *Handbuch*,² ii. p. 192.

μετακύμιος ἄτας: 'amid the waves of doom.' The gen. depends perhaps upon the substantive *κύματα* implied; but cf. *μεταξύ* with the gen. The idea of a "sea of troubles" (*κακῶν πέλαγος*) is familiar in Euripides and was apparently derived by him from Aeschylus; cf. Aesch. *Pers.* 433, Eur. *Hipp.* 822, *H. F.* 1087, *Suppl.* 824. Such a metaphor from the sea is natural to Athenian and Elizabethan Englishman alike. (Cf. Wilamowitz's note on *H. F.* 1087.) In the present passage the Healing God (*Παῖον*) may be conceived as a beacon-light appearing to storm-tossed mariners; cf. *Med.* 482 *ἀνέσχον σοὶ φάος σωτήριον*, and Soph. *O. T.* 80 sq., where I would read *ὡναξ Ἀπολλων, εἰ γὰρ ἐν τύχῃ γέ τω | σωτήρ φανείης λαμπὰς ὡσπερ δμμασιν*. Perhaps, however, the reference may be to a port, though that is not so consistent with the character of the God of Light; cf. *Androm.* 891 sq. *ὦ ναυτίλοισι χειμάτος λιμῆν φανείς, | Ἄγαμέμνονος παῖ.*

93. οὐ τᾶν = οὐ τοι ἄν. The ἄν attaches itself to a neg. again

ἰσιώπων: ideal imperf.—“*modus irrealis*.” The protasis is contained in φθιμένης.

94. οὐ—δή: ‘not already,’ almost = οὐ πω ‘not yet.’

φροῦδος γει: ‘really gone.’ With φροῦδος for πρόδος cf. φρούμιον for προόμιον.

95. πόθεν; ‘how do you know?’ (‘whence [do you get your information]?’), a colloquialism; cf. v. 781.

οὐκ ἀνχῶ: ‘I am not so sure’ (‘I do not claim that’); cf. v. 675 and *Hel.* 1619. There is an idea of boldness and presumption in the word.

96 sq. ἄν: again repeated with an interrogative and emphatic word before the verb.

ἔρημιον τάφον: ‘a funeral without mourners,’ like ἐρήμη δίκη, ‘a suit without a defendant’ (as in *Thuc.* 6, 61, 7).

κεδνή: a homely old word; cf. ‘goodwife.’ The Germ. *tüchtig* seems to give the sense of the word more nearly than anything in English.

τάφος: here ‘interment’ (ταφήν), concrete for abstract; cf. *Thuc.* 2, 34, 5 ἐκείνων δὲ διαπρεπή τὴν ἀρετὴν κρίναντες αὐτοῦ (sc. *Μαραθῶνι*) καὶ τὸν τάφον ἐποίησαν (where the word may be either abstract or concrete, though probably the latter) with 2, 35, 1, where τὸν τάφον is abstract, and 2, 34, 1, where we find δημοσίᾳ ταφῆς ἐποίησαντο. ταφή for θήκη, ‘a grave,’ seems to have been an Ionism. See L. and S. *sub voce*. In Lat. *sepulcrum* and *sepultura* appear not to have been confused.

99 sq. πηγαῖον—χέρνιβ’: referring to the earthen vessel of spring-water brought from another house and placed at the door of the house of death for the purification of visitors, who sprinkled themselves with its contents as they went out (καὶ ἐπὶ τὴν οἰκίαν τοῦ πενθούντος ἀφικνούμενοι, ἐξιόντες ἐκαθαίροντο, ὕδατι περιρραϊνόμενοι τὸ δὲ προύκειτο ἐν ἀγγεῖῳ κεραμέῳ ἐξ ἄλλης οἰκίας κεκομισμένον *Pollux*, quoted by *Monk ad loc.*). This vessel was commonly termed δστρακον (also ἀρδάνιον); cf. *Aristoph. Eccl.* 1033 ὕδατος τε κατάθου τοῦστρακον πρὸ τῆς θύρας (*Schol.* [1025 *Dindorf*] πρὸ τῆς θύρας τὰ καλούμενα ἀρδάνια).

φθιτᾶν = φθιμένων.

101 sq. This is said to be the only reference to the custom of heaping at the door the hair shorn in mourning, though the

placing of hair upon the tomb is familiar enough. See Monk's note.

ἄ δὴ: δὴ is nearly = ἄρα here, a sort of apology ('you know') for wasting words on a familiar subject.

103 sq. νεολαία—χείρ γυναικῶν: virtually an hypallage for νέων χείρ γυναικῶν. The word νεολαία is elsewhere a collective substantive = *juventus*. Its use in the present passage as an adj. is apparently due to the preceding πηγαῖον and τομαῖος.

104. δυνεῖ: descriptive of the thud (δοῦπος) of the clenched hand striking breast or head. Cf. Soph. *Ai.* 631 sqq.

105. καὶ μὴν: 'and yet'; see on v. 64.

κύριον: 'fixed,' 'appointed' = πεπωμένον; cf. v. 147 and *Orest.* 1035 τὸδ' ἡμῶν κύριον ('the day of our death').

106. αὐδαῖς = λέγεις in the sense of 'mean'; τί is inner object ('cognate'). With τί τὸδ' αὐδαῖς; cf. πῶς εἶπας; in v. 58.

107. κατὰ γαίας: with a verb of motion; cf. on v. 45.

108. ἔθιγες—φρονῶν: cf. *Med.* 55.

109. διακναιομένων: 'are breaking,' as a spear breaks; cf. *Aesch. Ag.* 65 sq. διακναιομένης—κίμακος. The gen. is properly one of source with a verb of emotion.

111. χρηστός: here = 'loyal.' Cf. Soph. *O.T.* 385 οὐξ ἀρχῆς φίλος.

112. ἀλλ' οὐδαί: cf. vv. 44 and 79.

ναυκληροῖαν: acc. of inner obj. with στείλας (cf. *Aesch. Pers.* 607-9). The word seems to be used with a thought of the voyage across the Acheron; cf. v. 257.

113. αἶας: part. gen. with δοῖ; cf. *ubinam gentium*.

114 sq. ἦ—εἶτε: irregular correlation; cf. v. 139 sq.

Δυκίαν: acc. of *terminus ad quem*. Just below we have ἐπι with acc. This placing of the prep. with the second of two words in the same construction is not uncommon in the poets. The reference is to the oracle of Apollo at Patara in Lycia.

116. Cf. ξηραὶ τ' Ἀμμωνίδες ἔδραι *El.* 734 (reminiscent of the present passage). This famous oracle of Zeus Ammon was one of those to which Croesus sent (*Hdt.* 1, 46).

117. παραλύσαι: for the construction see μόλοι in v. 52 with

the note *ad loc.* For the meaning of *παράλυσαι* cf. *ἐκλύσασ'* in v. 36 with the note *ad loc.*

118. *μῦθος ἀπότομος*: the phrase is a reminiscence of the Homeric *αἰπὸς δλεθρος*. For *ἀπότομος* figuratively used cf. v. 982 (suggested apparently by *αἰπυμήγα* in Aesch. *Prom.* 18).

121. *οὐκέτ' ἔχω τίνα—πορευθῶ*: *ἔχω* here = *οἶδα*, as shown by the indirect question. The subjunctive is deliberative.

μηλόθυτον: cf. *Ion* 664, *I. A.* 185 (*πολύθυτον*).—With vv. 119-121 cf. *fr.* 630.

122 sq. *ἄν* goes with *ἦλθεν*.

ἦν—δεδορκῶς: an analytic imperf.

δμμασιν: redundant but emphatic.

On *δμμασιν δεδορκῶς* in the sense of 'alive' cf. Hom. *A* 88 *ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο*.

124 sq. *Φοίβου παῖς*: sc. *Ἀσκληπιῶς*; cf. vv. 3 sq.

Instead of *προλιποῦσ'*—*ἦλθεν* we should expect something like *ἀντήγαγεν βασιλειαν* (*Ἀλκηστίν*). The anacoluthon is all the harsher on account of the emphatic position of *ῥβνος* at the head of the period.

Note how in the text as here restored *ἔδρας σκοτίους* answers to *ἔδρας ἀνύδρους* in the corresponding v. of the strophe. For similar minute correspondences between strophe and anti-strophe, which are one of the traditions of Greek choral poetry, cf. the earliest examples in Aesch. *Suppl.* vv. 41 and 48 (*ἐπιτεκκομένα—ἐπιτεξαμένα*), 59 and 64 (*οἶκτον ἄτων—οἶκτον ἠθέων*), 102 and 110 (*-πας ἐδράνων ἀφ' ἀγνῶν—-τας δ' ἀπάταν μεταγρούς*); 111 and 122 (*πάθεα μέλεα θροεόμενα λέγω—ἐναγάτα τέλεα πελομένων καλῶς*), 113 sq. and 125 sq. (*ἰῆ ἰῆ, | ἰῆ—ἰῶ ἰῶ, | ἰῶ*).

127. *δμαθέντας*: cf. *I. T.* 199, Soph. *El.* 940.

128 sq. *πρὶν—εἰλε* = *ἕως εἰλε*. "As for *πρὶν* with the indic., it is commonly stated that it occurs chiefly after negative clauses. That is true, but it is somewhat confusing to find it used in affirmative sentences in Thucydides and Enripides. The fact is that the indic. is not a legitimate construction unless *πρὶν* is used in a sense which is equivalent to *ἕως* 'until.' This, though clearly recognised in some grammars, is not universally recognised. When this condition fails, then the infinitive must be used" (Gildersleeve, *Amer. Journ. Philol.* ii. p. 469).

Διόβολον πλῆκτρον: cf. *Δίου πυρός* in v. 5 and *κτύπος ἀφατος* *δδε Διόβολος* Soph. *O. C.* 1464.

129. **πλήκτρον** : here (with *διόβολον*) = *σκηπτός*. In *H. F.* 351 it appears in its ordinary sense—'the instrument used for striking the chords of the lyre.' For other senses of *πλήκτρον* see L. and S. *sub voc.*

πυρὸς κεραυνίου : cf. v. 5 and *ἀστραπηφόρῳ πυρὶ Bacch.* 3.

131. **προσδέχομαι** : deliberative subjunctive.

133. Cf. v. 170 *sq.*

134. **αἰμόρρανοι** : for the form (instead of *αιματόρρανοι*) cf. *κυμοδέγμων* (for *κυματοδέγμων*).

πλήρεις : apparently the original reading in the sense of 'in full number,' 'as many as were due'; cf. *Hec.* 522, *Hel.* 1411.

136. **ἄλλ'** marks the interruption caused by the servant.

ἦδε—ἔρχεται : 'here comes,' a formula of introduction; *ἦδε* with a gesture (*δεικτικῶς*).

137. **δακρυροοῦσα** : for position and rhythm cf. *ψυχορραγοῦσα* v. 20.

ἀκούσομαι : weak use of future for deliberative subjunct. See Goodwin, *M. and T.* § 68. Cf. the corrupt use of 'will' for 'shall' in the 1st pers. of the Eng. future. The Gk. σ-future is properly voluntative ('will').

138. **δεσπόταισι** : this pl. is much used by servants in tragedy, often when there is reference to but one person (cf. *Ion* 751).

139. **ἔμψυχος** : not like 'a-live,' but = *ψυχὴν ἐν αὐτῇ ἔχουσα*.

140. **οὖν** : 'really,' used in either member of the disjunction.—This verse seems to be parodied by Aristophanes, *Thesm.* 76 *sq.* *τῆδε θῆμέρα κριθήσεται | εἴτ' ἔστ' ἔτι ζῶς εἴτ' ἀπόλωλ' Εὐριπίδης.*

ὄλωλεν = *τέθνηκεν*.

βουλοίμῃθ' ἄν : 'we would fain.' The wish is expressed both by the essential meaning of the verb and by the mood; the *ἄν* implies 'if you would tell us.'

III. ΕΠΕΙΣΟΔΙΟΝ ΠΡΩΤΟΝ (vv. 141-434).

Aristotle defines (*Poet.* c. 12) : *ἐπεισόδιον δὲ μέρος ὄλον τραγωδίας τὸ μεταξύ ὄλων χορικῶν μελῶν*. The term seems to refer

primarily to the entrance of a new character upon the scene (cf. *ἐπεισιέναι* and *προισσίδιον* in Heliodor. *Aethiop.* 8, 17). Aristotle seems again to have extended the meaning of the term defined.

The maid appears from the middle-door. The dialogue is with the Coryphaeus, who has spoken vv. 136-140.

141. *εἰπεῖν*: 'call,' 'characterise,' with the participle, as elsewhere.

θανούσαν: short-hand aorist for perf.; cf. *καθάνοι* in v. 142.

142. Cf. *Troad.* 632 *οὐ ταύτων, ὦ παῖ, τῷ βλέπειν τὸ καθανεῖν.*

On *καὶ πῶς* cf. Aristoph. *Thesm.* 78.

βλέποι: cf. on vv. 18, 82.

143. *προνωπής*: 'face-downwards,' 'prostrate,' *pronus*, used here metaphorically (cf. *προπετής* in v. 909). The word appears in the literal sense in v. 186. In *Androm.* 729 it = 'headlong,' *praeceps*.

ψυχορραγεί: cf. v. 20.

144. An apostrophe to Admetus, with whom the sympathy of the Chorus chiefly lies. The sympathy of the maid is, of course, with her mistress.

οἷας οἶος ὄν: cf. on v. 10.

145. *οἶδε*: used pregnantly = 'realises'; cf. *μανθάνω* in v. 940.—This v. has a proverbial ring; cf. Soph. *Ai.* 964 sq. *οὐ γὰρ κακοὶ γινώμασι τάγαθὸν χερῶν | ἔχοντες οὐκ ἴσασι, πρὶν τις ἐκβάλῃ.*

πρὶν ἂν πάθῃ: 'till haply he have suffered,' *dum passus sit.*

146. *σώζεσθαι*: 'be kept in safety,' 'preserved.' The pres. because Alcestis is yet alive.

147. Cf. v. 43 sq.—On *πεπρωμένη* cf. vv. 21, 105.

βιάζεται: 'constrains,' 'hurries on'; cf. *ἀγει μ' ἀγει μέ τις κτέ.* in v. 259 sqq., and *Hec.* 43 sq. *ἡ πεπρωμένη δ' ἀγει | θανεῖν ἀδελφὴν τῷδ' ἐμὴν ἐν ἡματι.*

148. *ἐπ' αὐτῇ*: 'over her'; cf. v. 34. The reading *ἐπ' αὐτοῖς*, which would = 'in respect of, in view of, the matters in hand,' is possible but hardly probable here.

πρόσφορα = *προσήκοντα, πρέποντα*, 'what should be done under the circumstances,' 'due rites.'

149. *κόσμος γ' ἑτοίμος*: 'the *κόσμος* (including robe and

jewellery, also probably vases, *λήκυθοι*) is certainly (*γε*) ready' (whatever may be the case with other preparations for the funeral). For the meaning of *κόσμος* cf. *Androm.* 147 sq. *κόσμον μὲν ἀμφὶ κρατὶ χρυσέας χλιδῆς | στολοῦν τε χρωτὸς τόνδε ποικίλων πέπλων.*

ῶ: sociative dative ('with'-dative, which is also dat. of means and instrument), as is shown by *συν-* in *συνθάψει*.

150. *νυν*: nearly = *ὄν*, 'if that be the case,' 'under those circumstances' (cf. *νῦν* = 'in the present case,' 'under these circumstances').

γε: 'really,' enhancing *εὐκλεῆς*.

καταθανομένη: *oratio obliqua* with *ἴστω*. With *εὐκλεῆς*—*καταθανομένη* cf. *Hipp.* 1299 *ὡς ὑπ' εὐκλείας θάνη*.

151. Cf. *Hipp.* 848 sqq. *ἔλιπες ἔλιπες, ὦ φίλα | γυναικῶν ἀρίστα θ' ὄπισσας ὄρᾳ [Weil for ἐφορᾶ] | φέγγος ἀέλου τε καὶ | νυκτὸς ἀστερωπὸν σέλας.*

μακρῶ: 'by far,' enhancing the superlative like *longe*; cf. *Soph. Ant.* 895, *Eur. Bacch.* 1234 (*μακρῶ* at the end of the trimeter in both cases).

152. The maid replies with some heat to the rather formal expressions of the Coryphaeus. For the force of *πῶς οὐκ* cf. *Aristoph. Ran.* 739.

153 sq. *τὴν ὑπερβεβλημένην γυναῖκα*: the article with reference to the imaginary individual, 'that (ideal) woman.' 'The generic article presents us with the model individual' (Gildersleeve, *Am. Journ. Philol.* iii. p. 438). *ὑπερβεβλημένην* (to be taken as middle and = *ἦτις ἂν ὑπερβεβλημένη ᾗ*) is a natural metaphor from shooting with the bow; cf. *Aesch. Supp.* 473 *μιάσμι' ἔλεξας οὐχ ὑπερτοξεύσιμον*.

ἐνδείξαιτο: 'show in (something),' 'evince by some act'; cf. *ἐνορᾶν*.

155. *προτιμῶσα*: *orat. obl.*; cf. v. 763 sq. *θελουσα* is in a different constr., expressing manner ('by willingness') and corresponding, after *ἦ*, to *πῶς* in v. 154.

156. *δη*: nearly = *ἤδη*.

πάσα πόλις = the prosaic *πάσα ἡ πόλις*; cf. *πᾶν δέμμιον* in v. 183.

157. *κλύων*: 'when you hear,' = *στὰν κλύης*.

158. *γάρ*: 'that' is to say,' introducing, as frequently, a

long recital. Instead of γάρ in such a case we sometimes find δέ; sometimes there is no conjunction.

ἡμέραν τὴν κυρίαν : cf. v. 105 and *Orest.* 48.

159. ἦκουσαν : the acc. constr. after ἦσθετο plainly shows that such a participle was regarded by those who used it as on a different footing from the adjective (merely attributive) participle. The gen. in the participial (*orat. obliq.*) construction after αἰσθάνεσθαι is rare.

ὕδασι ποταμίους : running water was regarded as possessing special purificatory properties; cf. *Hipp.* 653 and Wilamowitz-Moellendorff's note *ad loc.*

λευκὸν : not attributive with χροά (as Browning takes it), but predicative (proleptic) with ἐλούσατο; cf. *Hel.* 676 sqq. λουτρῶν καὶ κρηνῶν, | ἵνα θεαὶ μορφὰν | ἐφαίδρυναν (= λευκὰν ἐλούσαντο) ἔνθεν ἔμολον κρίσις. Cf. also *Androm.* 286, *Hel.* 1383 sq. Cf. also Virg. *Aen.* 4, 635 *dic corpus properet fluviali spargere lympha.*

160. ἐκ—ἐλούσα : the separation of the prep. and vb. (τμήσις) was probably felt as such in Attic poetry, not however by the earlier hearers of the Homeric lays.

κεδρίνων : cedar wood was used then, as now, for the construction of chests and the like, in order to preserve the contents; cf. its use for coffins in v. 365.

δόμων : 'dwellings,' personifying the garments. This use seems to be justified by Hes. *Op.* 96 sq. μούνη δ' αὐτόθι Ἑλλῆς ἐν ἀρρήκτοισι δόμοισιν | ἔνδον ἔμμενε πίθου ὑπὸ χεῖλεσιν, κτέ.

161. ἐσθήγα κόσμον τ' : cf. on v. 149. Somewhat similar is Xenophon's adornment of himself when about to face death (*Anab.* 3, 2, 7).

162. κατηέξατο : here 'prayed fervently'; κατεύχεσθαι also = *imprecari*; cf. the varying senses of *deprecari*.

163. δέσποινα : apparently the prayer is addressed to Hestia, as goddess of the family-hearth and the home; not to Hecate, though the latter was much worshipped in Thessaly.

ἔρχομαι = μέλλω ἔρχεσθαι; cf. εἶμι.

κατὰ χθονός : with a vb. of motion; cf. κάτω χθονός in v. 45 (with note) and *Heracl.* 592.

164. πανόστατον : neuter, agreeing predicatively (and proleptically, cf. λευκὸν in v. 159) with the infin. sentence τέκν' ὀφρανεύσαι τὰμ' in v. 165. There is, therefore, no need of a comma after αἰτήσομαι.

προσπίπνουσα: cf. v. 183.

αιτήσομαι: 'I will ask,' 'I will make bold to ask,' implying the plucking up of spirit to a task.

165 sq. ὀρφανεύειν is 'to care for orphans'; cf. παρθευέειν, κορευέειν (v. 312), and νυμφεύειν (v. 317). ὀρφανίζειν = 'to make one an orphan.'

καί—ξίξενον: transition from dependent to independent constr. (*oratio obliqua* to *or. recta*). Cf. the reversion to the personal or demonstrative pron. in the second member of what would otherwise be a compound rel. sentence.

φίλην: 'loving' is implied, as well as 'loved.'

γενναῖον: 'nobility of spirit,' as well as 'nobility of race,' is implied—the two not separable to the Greek mind; cf. vv. 918-921.

167 sqq. A return to the dependent construction.

ἡ τεκοῦσ': contrasted with παῖδας.

ἀπόλλυμαι: sc. *ἄωρος*.

ἐν γῆ πατρός: cf. the many bitter references in Gk. writers to the evils of banishment; e.g. Eur. *Med.* 34 sq.; *Phoen.* 385 sqq.

ἐκπλήσαι βίον: contrasted with θανείν *ἄωρος*. The *ἐκ* is emphatic. With *τερπνὸν ἐκπλήσαι βίον* cf. *Med.* 1355 *τερπνὸν διάξειν βίον*.

170. πάντας δὲ βωμόν: cf. v. 133.

οἱ: sc. *εἰσίν*; *euphoniae gratia* for τοῦς.

171. προσήλθε: with acc. like *adire*.

ἔξιστεψε: 'crowned fully'; cf. *ἐκπλήσαι* in v. 169 and *πλήρεις* in v. 134.

προσηύξατο: 'prayed before them.'

172. πτόρθων ἀποσχίζουσα: to be understood as = *πτόρθων ἀποσχίζουσα*. Cf. Hom. ζ 128 sq. *ἐκ πυκινῆς δ' ἄλης πτόρθων κλάσε χειρὶ παχείῃ | φύλλων*.

μυρσίνης: dependent on *φόβην*; cf. v. 759. In *Ion* 120 we find *μυρσίνας ἱερὰν φόβαν*.

173. ἀκλαυτος ἀστένακτος: the verbals are here used actively; cf. Hom. δ 493 sq. *οὐδέ σέ φημι | δὴν ἀκλαυτον ἔσεσθαι*. The two adjs, however, are to be paralleled by Hom. X 386 *κεῖται πὰρ νῆεσσι νέκυς ἀκλαυτος ἀθαπτος*, where the adjs. are

passive as in Sophocles' imitation, *Ant.* 29 εἶν δ' ἀκλαντον, ἀταφον (borrowed apparently by Eur. in *Hec.* 30 ἀκλαυ[σ]τος ἀταφος). For the form ἀκλαντος cf. *Ion* 869 τόκουσ πολυκλαύτους, and *Cycl.* 633 καντὸν μοχλόν. On the two forms ἀκλαντος and ἀκλαντος cf. Jebb's note on *Ant.* 29. The form with σ is legitimate, but that without σ seems better supported. A sequence of three adjs. with α-priv. occurs in *Orest.* 310.

174. μεθίστη: 'did it begin to change' (cf. ἀρχήν with a negated aorist), 'could it change.' "The natural tense of the negation is the aorist. The tenses of continuance are used with the neg. only when there is a notion of opposition to the positive, of resistance to pressure. So in our language, as it is far less rich in forms than the Greek or even the Latin, we introduce words of will and effort to express the effect of the negative with the impf. in Greek; οὐχ εἶλον they did not take, but οὐχ ἤρουν they would not, they could not take" (Gildersleeve, *Am. Journ. Philol.* ii. pp. 466-7).

χρῆτος—φύσω: 'natural complexion'; cf. *Bacch.* 438 οὐδ' ὠχρὸς οὐδ' ἠλλαξεν ὀνωπὸν γένυν.

175. θάλαμον ἐσπεσοῦσα καὶ λέχος: a rather loose, but highly picturesque expression for 'rushing into' her chamber (cf. *interiora domus intrumpit limina*, Virg. *Aen.* 4, 645), and 'flinging herself upon' the bed (cf. *incubuit toro*, Virg. *Aen.* 4, 650).

176. ἐνταῦθα δὴ: 'there at last'; much like *tum demum*.

ἐδάκρυσε: ingressive, 'burst into tears,' 'gave way to tears.'

177. παρθένη: sc. ζώματα.

ἐγώ: delicately emphasising her willing submission.

179 sq. γὰρ: giving the reason for the friendly farewell. χαιρε was not so colourless and trite as 'good-bye' or 'farewell' with us.

δ' ἐμὲ: preferable to δέ με. The pronoun can hardly escape emphasis.—In saying that the bed has 'lost her only' Alcestis recognises her insignificance as compared with Admetus. The preservation of the man and king is of paramount importance.

προδοῦναι: that is, by failing in the loyalty of self-sacrifice. With ἀκούσα προδοῦναι cf. *Heracl.* 28 ὀκνῶν προδοῦναι and 245 sq. δκνη | ἰκέτας προδοῦναι.

181 sq. κεκτῆσθαι: a confident prediction.—There is much naturalness in Alcestis's avowal here of belief in the coming to

pass of what she subsequently begs her husband not to allow—a second marriage.

The words **σὺ δ'—ἴσως** were vilely parodied by Aristophanes, *Eq.* 1251 *sq.*

ἄν is here virtually a short-hand expression for a potential opt.—'chaster she could hardly be.' Cf. the following **ἴσως**.

183 *sq.* **κυνεῖ** : cf. Virg. *Aen.* 4, 659 *os impressa toro*.

προσπίτνουσα : cf. v. 164.

παῦν—δέμνιον : cf. v. 156.

παῦν—πλημμυρίδι : quite oriental in tone (cf. Psalm 6, 6 [Sept.] *λούσω καθ' ἐκάστην νύκτα τὴν κλίνην μου, ἐν δάκρυσί μου τὴν στρωμὴν μου βρέξω*) but due here to Aeschylus ; cf. *Cho.* 185 *sq.* *ἐξ ὀμμάτων δὲ δίψιοι πίππουσι μοι | σταγόνες ἀφάρκτοι δυσχίμου πλημμυρίδος*, and *Pers.* 133 *sq.* *λέκτρα—πίμπλαται δακρύμασιν*.

ὀφθαλμοτέκτω : apparently *ἀπ. λεγ.*,—perhaps an Aeschylean word.

πλημμυρίς (also *βαχία*, Ion. *ρήχη*) is the flood tide ; *ἀμπωτισ*, the ebb. There is but little tide on the Greek coasts ; for notices of tides in certain parts see Hdt. 7, 198 (Malis) ; 8, 129 (Pallene). *πλημμυρίς* (= *παλιρρόθιον κύμα*) occurs once in Hom. (i 486).

185. **δακρύων** : gen. of source or cause (= *δακρύων*) with *ἔσχεν κόρον* = *ἐκορέσθη*. This is better than the construction *δακρύων κόρον*, on account of *πολλῶν*.

186. **προνοπήs** : cf. v. 143.

ἐκπεσοῦσα δεμνίων : cf. v. 175.

187. **πολλά—ἐπεστράφη** : the same phrase in *Ion* 352. *πολλά* (inner obj.) = *πολλάκις*.

θαλάμων ἐξιοῦσα : cf. *ἐκπεσοῦσα δεμνίων* above. The pl. is poetic in both cases—*plurialis maiestaticus*.

188. **ἔρριψεν αὐτήν** : cf. v. 897 *μ'—ρίψαι*. Sometimes the pers. or reflex. pronoun is omitted ; in *Hipp.* 356 we find *ρίψω μεθήσω σώμ' (= ἐμαντήν)*.

αἰθῆs—πάλιν : common tautology, like *αἰθῆs αἶ* (even *αἰθῆs αἶ πάλιν*).

189. **πέπλων** : ablative gen. ; cf. *de* with abl. in Lat. (*pendere de*).

190 sq. λαμβάνουσ'—ἡσπάζετε' ἄλλοτ' ἄλλον: ἄλλοτ' ἄλλον was not necessarily implied in the imperf. ; for that tense is durative, not iterative. Still it is often the case that the durative is used as an iterative where the context makes the iterative sense plain. Here even without ἄλλοτ' ἄλλον we should hardly fail to interpret rightly.

ὡς θανουμένη: 'manifesting (ὡς) her sense of the nearness of death,' 'apparently feeling that she was about to die.' The construction is a form of *oratio obliqua* ; the ὡς marks the 'outsider's' point of view.

192. κατὰ στέγας: enhancing πάντες,—'throughout the house.'

194. πρῶτευν' ἐκάστω: cf. on v. 190 sq.

195. δν: the τις is expressed before (in οὔτις), hence the simple rel. here. Under the force of οὗτω the rel. clause is here understood as consecutive (result). In *Hel.* 501 sq. ἀνὴρ γὰρ οὐδεὶς ὧδε βάρβαρος φρένας, | δς θνομ' ἀκούσας τοῦμυν οὐ δώσει βορᾶν, the εἰς in οὐδεὶς renders τις unnecessary with δς. (The future has nothing to do with the idea of result.) Cf. the development of the meaning of ὥστε, properly rel. adv. to the old δς τε (=δς). Similarly in Lat. we have a descriptive relative clause of result (with generic subjunctive) after a demonstrative antecedent implying quantity or quality. The οὐ in οὔτις negatives the whole complex sentence from τις to πάλιν.

With v. 195 cf. *Hipp.* 647 sq. ἔν' εἶχον μήτε προσφωνεῖν τινα | μήτ' ἐξ ἐκείνων φθέγμα δεξασθαι πάλιν. Note that in v. 195 the relative (as commonly) drops out of sight in the second member (καὶ προσεεῖρηθη πάλιν). This was natural in a language in which the relative had a demonstrative origin. We need, then, merely to understand οὐ with προσεεῖρηθη, not ὕφ' οὐ.

197 sq. 'And had he actually (γε) died, why he would merely have died ; but by escaping (death) he has so great pain that he never will completely (fut. perf.) forget it.' Schol. καὶ εἰ μὲν συνέβη αὐτὸν ἀποθανεῖν, μία <ἐν> ἦν ἡ λύπη, τὸ θανεῖν· νῦν δὲ ἐκφυγῶν τὸν θάνατον, ἀνεπίληστα ἔχει τὰ κακά. Browning admirably reproduces the spirit here: "Dying,—why he had died ; but, living, gains | Such grief as this he never will forget." On the rel. clause see v. 195. Special emphasis is given to the negative by placing it before the relative.

199. ἦ που: 'of course, I presume,' που being very nearly a parenthetic οἶμαι.

κακοῖς : locative, as we say 'groans at.'

201 sq. The woman answers with some asperity the rather frigid question of the old man. The tone of bitterness toward Admetus was audible in her previous speech, and the irony in φιλῆν here is as easily felt as the coolness of ἐσθλῆς. The woman's heart is in her story; such sympathy as the men have is with the king,—and, after all, they are engaged in a mission of formal condolence.

ἐν χεροῖν—ἔχων : cf. v. 19.

202 sq. μὴ προδοῦναι : cf. v. 250 and *Hipp.* 1456 μὴ νυν προδοῖς με, τέκνον, ἀλλὰ καρτέρει.

τάμηχανα ζητῶν : a proverbial form of expression, like δυσέρωτας τῶν ἀπόντων in *Thuc.* 6, 13, 1. Cf. *Soph. Ant.* 90 (ἀμηχάνων ἐρώς) and 92 (θηρᾶν—τάμηχανα).

φθίνει καὶ μαραίνεται : 'fades and withers.' With μαραίνεται νόσῳ cf. v. 237.

204. παρεμμένη : 'limp'; cf. *Ion* 1207 sq. (of the dying dove) φοινικοσκελεῖς χηλὰς παρείσα, and *Orest.* 881 (of the sick Orestes) παρεμμένον νόσῳ.

A verse seems certainly to have been lost here. See Critical Appendix.

205. σμικρὸν : inner obj. with ἐμπνέουσ'. Cf. *Hipp.* 1246 βραχὺν δὴ βλοτον ἐμπνέων ἐτι, and *Hom. A.* 593 δλίγος δ' ἐτι θυμὸς ἐν ἦεν.

206. αὐγάς = ἀκτίνας.

209. εἶμι καὶ—ἀγγελῶ : apparently an old colloquialism; by reducing καὶ ἀγγελῶ to a participial form we obtain a familiar (especially Ionic) construction, for examples of which see L. and S. s. vv. εἶμι and ἐρχομαι.

210. τι : with πάντες.

211. ὥστε—παρεστάναι : "The only practical solution discernible [of the difficulty of understanding ὥστε with the infin. and ὥστε with the indic.] is to insist on the difference which our own language presents between 'so . . . as' and 'so . . . that,' and to maintain that 'so . . . that' for 'so . . . as' is not a translation of ὥστε with the infin., but only an accommodation to more common usage. The English language coincides with the Greek to a certain extent; the differentiation is only one of more and less." "Latin has no strict equivalent for ὥστε with indic., and uses its equivalent for ὥστε with inf. (ut with subj.) for both Greek constructions." (Gildersleeve, *Am.*

Journ. Philol. vii. pp. 162-3.) The *οὕτως* is omitted in the antecedent clause here, as frequently; hence *ὥστε* alone = 'so as.'

212. *παλαιὸς φίλος*: cf. v. 111. With the dat. construction here cf. 'a friend to' in Eng.

The maid here retires within the palace, while the Chorus, again divided into semi-choruses, prepares for the appearance of Alcestis and Admetus upon the scene. Vv. 238-243 are apparently spoken by the Coryphaeus.

213 sq. *πόρος τύχας*: 'a way of escape from misfortune'; cf. below (v. 221) *μηχανήν—κακῶν*. The glossing of ancient commentators, comparing v. 221 and (for *κοιρανός*) v. 210, is chiefly responsible for the corrupt traditional text here. Cf. Critical Notes.

215. *ἔξεισι = μέλλει ἐξίέναι*.

τις: referring to Alcestis.

216. *στολμὸν πέπλων*: high style for *πέπλους*. Cf. v. 427.

217 sq. *ἤδη*: 'already,' here, as often, nearly = *εὐθύς*.

Cf. *Ion* 1229 sqq. *οὐκ ἔστ' οὐκ ἔστιν θανάτου | παρατροπὰ μελέα μοι | φανερά γὰρ φανερά τάδ' ἤδη κτέ.*,—apparently a reminiscence of the present passage. Cf. also *Orest.* 190 *πρόδηλος ἄρ' ὁ πότμος*.

δήλα: sc. *ὅτι οὐκ ἂν γένοιτο πόρος τύχας*.

δῆλά γε: the *γε* enhances the effect of the repetition.

ἄλλ' ὅμως: a favourite phrase with Euripides. His use of it is parodied by Aristoph. *Ach.* 402, 408.

219. *θεῶν γὰρ δύναμις μέγιστα*: Monk sees here a reminiscence of Hom. B 118 *τοῦ* (sc. *Διὸς*) *γὰρ κράτος ἐστὶ μέγιστον*.

220. Cf. v. 91 sq.

221. *κακῶν*: objective gen. with *μηχανάν*.

222. *πόριξε δὴ*: with this appealing use of *δὴ* cf. Lat. *tandem* and *dum* (as in *agedum = ἄγε δὴ*).

223. *τῷδ'*: sc. *Ἀδμήτῳ*; cf. v. 221.

τούτο: sc. *τὸ ἐκφυγεῖν θάνατον*.

νῦν: correlative to *πάρω* above.

224. *λυτήριος γενοῦ*: cf. *Rhes.* 229 sq. *καὶ γενοῦ σωτήριος ἀνέρι πομπᾶς | ἀγεμῶν κτέ.*—also a prayer to Apollo.

225. *ἀπόπαισον*: *ἀπο-* gives a sense of abruptness (cf. *ἀπότομος*).

227. Cf. v. 200.

οἱ ἐπραξας: *οἱα* nearly = *ὡς*; it is, of course, inner object here. **ἐπραξας**: 'fared.'

228. **ἀρ'**: sometimes used, as here, to introduce an excited question that expects an affirmative answer, nearly = *οὐκ οὐν*.

ἄξια σφαγᾶς: 'enough to make one cut one's throat'; cf. *Bacch.* 246 *ταῦτ' οὐχὶ δεινῆς ἀγχόνης ἐπάξια*;

229 sq. **πλέον ἢ—πελάσσαι**: the infin. expresses tendency merging in result (= *ὥστε πελάσσαι*),—'more than enough to bring'; cf. *Bacch.* 246 (cited in preced. note) and *Ion* 1064 sq. *ἢ θηκτὸν ξίφος ἢ | λαμῶν ἐξάψει βρόχον ἀμφὶ δειρην*.

βρόχῳ οὐρανῷ: cf. *Hel.* 299 *ἀσχήμονες μὲν ἀγχόναι μετάρσιοι*, *Hipp.* 779 *κρεμαστοῖς ἐν βρόχοις ἠρτημένη*. These expressions are milder than *βρόχος οὐράνιος*, but in the strained emphasis of the Chorus the extravagance of *οὐρανῷ* seems to me to find a dramatic justification; cf. *κῦμ' οὐρανῷ στηρίζον*, *Hipp.* 1207, and the excited *ἐρρ' αἰθέριον πλοκάμων ἐμῶν ἀπο, | λεπτόμιτον φάρος* in *Androm.* 830 sq. I cannot, therefore, believe that the emendation *οὐλομένῳ* suggested by H. W. Hayley in *Harvard Studies*, vol. iv. (p. 201 sq.) is necessary.

232. **καθνοῦσαν—ἐπόψει**: strictly 'will see die,' 'will see meet her death' (*θνήσκουσαν ἐπόψει* 'will see dying'; *τεθνηκυῖαν ἐπ.* 'will see dead').

εἰν ἄματι τῷδε: cf. on v. 20.

233. **δῆ=ἦδη**.

πορεύεται: 'is making her way,' suggesting a laboured advance (cf. its use of an army). The slowness of the entrance is still further marked by the time that elapses between this announcement of Alcestis's appearance and her first words.

234 sq. Cf. *Aesch. Suppl.* 583, *Pers.* 548 sq.

236. **μαραινομένην νόσῳ**: cf. v. 203.

237. Another instance of close conformity between strophe and antistrophe (*φόνιον—χθόνιον*, "Αἶδαν—"Αἶδαν).

For the form of expression cf. *Hec.* 208 sq. *λαμῶτομόν τ' Αἶδα | γᾶς ὑποπεμπομένην σκότον*, *Ion* 1238 sqq. *τίνα φυγᾶν πτερύεσσαν ἢ | χθονὸς ὑπὸ σκοτίων μυχῶν | πορευθῶ, ibid.* 1441 sq. *δν κατὰ γᾶς ἐνέρων | χθόνιον μετὰ Περσεφόνας τ' ἐδόκουν ναλεῖν*, *Androm.* 544 "Αἶδην χθόνιον καταβήσῃ.

παρ' Αἶδαν: *constructio praeagnans*, *μαραινομένην* implying *καταβαίνουσαν*.

239. τοῖς πάροιθεν : dat. of means (developed from the sociative 'with'-dative).

- 240. τεκμαιρόμενος : 'drawing conclusions,' 'arguing from certain premisses' (τέκμαρ, τεκμήριον).

τάσδε = τὰς νῦν, opposed to τοῖς πάροιθεν.

241 sqq. ὅστις—βιοτεύσει : the generic rel. (best rendered, by inverting the component parts of ὅστις, 'one that') is proper here, since the Coryphaeus uses the present case as a basis of generalisation. But the particular intrudes upon the general in τῆσδε (v. 242), which, however, by its postposition is essentially parenthetical.

ἀπλακῶν : cf. v. 824.

ἀβίωτον : 'unlivable' (βιῶν).

ἔπειτα = λοιπόν, 'future.' ἔπειτα is in common use in Modern Greek in the sense of 'presently,' 'in a little while.'

χρόνον : inner object.

Alcestis now emerges from the palace supported by Admetus.

244 sq. "Sun, and thou light of day, and heavenly dance | O' the fleet cloud figure" (Browning). Cf. v. 205 sq.

246. ὄρῃ : sc. Ἥλιος or φάος ἡμέρας. Cf. Soph. *O. C.* 872. —Admetus's speech follows that of Alcestis awkwardly. It was so intended by the poet. Browning explains well when he subjoins to the words just quoted, "So her passion paused, | While the awe-stricken husband made his moan, | *Muttered now this now that ineptitude*" etc. The difference of metre reflects the difference of feeling in the speakers.

247. οὐδέν—ἀνθ' ὅτου : the generic rel. is proper after the neg., but the particular element appears again (cf. on v. 241 sqq.) in θανῆ (instead e.g. of χρῆ τινα θανείν).

249. Note again the close correspondence between strophe and antistrophe, the endings -οι τε—αι—ας—ου repeated. With πατρίας Ἰώλλου cf. Andromache's lament for her πατρίαν πόλιν (*Andr.* 97).

250. ἔπαιρε σαυτήν : the same phrase in *Androm.* 717.

μή προδῶς : sc. με, 'don't forsake me'; cf. Aristoph. *Thesm.* 228 sq., where Euripides is represented as saying to Mnesilochus μηδαμῶς πρὸς τῶν θεῶν | προδῶς με.

251. Cf. v. 219.

252 sq. Cf. *Hipp.* 1447 (Hippolytus dying) δλωλα καὶ δῆ

νερτέρων ὀρώ πύλας, Aesch. *Ag.* 1291 (the dying Cassandra) Ἄιδου πύλας δὴ τάσδ' ἐγὼ προσενέπω. The parody in Aristoph. *Ran.* 181 sqq. is instructive: Χανθ. τουτί τί ἐστι; Dion. τοῦτο; Λίμνη νῆ Δία | αὐτῆ' σὶν ἦν ἔφραζε, καὶ πλοίων γ' ὄρω. | Χανθ. νῆ τὸν Ποσειδῶ κᾶστι γ' ὁ Χάρων οὔτοσι. With the description of Charon here cf. Pausan. 10. 25, 2 (of the ship of Menelaus) ἐν μέσῃ δέ ἐστι τῆ νηὶ ὁ κυβερνήτης Φρόντις κοιντοὺς δύο ἔχων, and 10. 28, 1 καὶ ναὺς ἐστὶν ἐν τῷ ποταμῷ (sc. Ἀχέροντι), καὶ ὁ πορθμεὺς ἐπὶ ταῖς κώπαις. Add Aesch. *Septem.* 852-860.

Χάρων—καλεῖ: cf. Aristoph. *Lysistr.* 605 sqq. τοῦ δεῖ; τί ποθεῖς; χῶρει 'ς τὴν ναῦν. | ὁ Χάρων σε καλεῖ, | σὺ δὲ κωλύεις ἀνάγεσθαι, which I agree with Jerram in thinking a parody of the present passage. Monk cites, after Blomfield, Macho in Athenaeus, 8. 341, C: ἀλλ' ἐπεὶ | ὁ Τιμοθέου Χάρων σχολάζειν οὐκ ἐᾷ | οὐκ τῆς Νιόβης, χωρεῖν δὲ πορθμιδ' ἀναβοᾷ, | καλεῖ δὲ μοῖρα νύχιος, ἧς κλύειν χρεών.

σπερχόμενος ταχύνει: cf. ἐπείγων above.

257. **τῆνδε:** predicative, 'in this.'

259. **ἀγαι—ἀγαι:** cf. ὀρώ—ὀρώ in the strophe. Cf. *Orest.* 1444 ἀγαι δ' ἀγαι νιν.

260. **νεκύων:** cf. same word in same place in strophe.

261. **κυαναιγῆς βλέπων:** 'with dark look' (acc. of inner object). The expression was perhaps suggested by Aesch. *Pers.* 81 sq.

262. **πτερωτὸς Ἄιδας:** apparently the figure of Thanatos.

264. **οἰκτρὰν:** referring to ὀδὸν above.

ἐκ τῶν: cf. ἐν τοῖς with the superlative in Thucydides. See also Soph. *O. C.* 742.

265. **οἷς δῆ:** the particle is intensive; cf. v. 5 and note *ad loc.*

ἐν κοινῷ: circumlocution for κοινόν. Cf. *Ion* 1228 (κοινῷ).

266. Cf. *Hipp.* 1372 μέθετέ με τάλανα.

ἤδη: 'at length,' 'now.'

267. **κλίνατ':** cf. *Orest.* 227 κλινόν μ' ἐς εὐνήν αἰθις.

ποσίν: locative.

269. **σκοτία νύξ:** cf. *Hec.* 68.

ἐπ' ὄσσοις: *constructio praeagnans* (rest with a vb. of motion).

270. οὐκέτι δὴ: 'no longer now.'

272. χαίροντες: involving χαίρετε, valet.

273. τόδ': cf. on v. 257.

λυπρὸν ἀκοῦειν: cf. Aristoph. *Thesm.* 563 ταυτὶ δὴτ' ἀνέκτ' ἀκούειν; the infin. is here used in its old dative sense, 'for hearing,' 'to hear'; cf. the 'latter supine' in Latin.

274. παντὸς = παντοίου.

275. The separation by a pers. pron. of πρὸς ('before,' 'in the name of') from its gen. (cf. v. 1098) in adjuration is like the separation of *per* from its case in Latin, as in Virg. *Aen.* 4. 314 *per ego has lacrimas*.

μή—τλῆς: 'don't be so cruel as to,' cf. τλάμων in v. 397.

προδοῦναι: cf. v. 250.—For examples of the various senses of τολμᾶν and τλῆναι see Monk's learned note here.

276. ἀνα: 'up,' *sursum*.

277. οὐκέτ' ἂν εἶην: 'should no longer care to live.'

ἐν σοὶ ὄ ἐσμέν κτέ.: "per attractionem dictum est pro ἐν σοὶ ἐστι τὸ ἡμᾶς ζῆν καὶ τὸ μή" (Matthiae). Cf. *Orest.* 848 ἐν ᾧ ζῆν ἢ θανεῖν ὑμᾶς χρεῶν, and *I. T.* 1057. The formula ἐν σοὶ ἐσμέν occurs, without infin., in Soph. *O. T.* 814. The present passage is imitated in Heliodor. *Aethiop.* 1, 2: ἐν σοὶ—τὰ ἐμὰ—σώζεσθαί τε καὶ μή.

279. 'For yours is the friendship (kinship, tie) that I reverence'; an anticipation of the renunciation of filial ties in the sequel.

280. ὁρᾶς—ἔχει: the reason thrown in parenthetically. For the tone cf. *Andoc. de myst.* 49 *init.*

τάμὰ πράγμαθ': proleptic, object of ὁρᾶς instead of subj. of ἔχει.

281. λέξαι θέλω: 'I will (not 'I wish to') tell,' a periphrasis for λέξω.

πρὶν θανεῖν: 'before dying,' *antequam moriar*. "This [πρὶν with the infin.] is the typical construction, πρὶν ἐλθεῖν = (the much later) πρὸ τοῦ ἐλθεῖν 'before coming.' It is the reigning combination in Homer, who employs it after positive and negative clauses alike. In Attic it is more frequently found after positive clauses, and is necessary there when the action [of the πρὶν-clause] does not take place or is not to take place (= ὥστε μή). The tense is regularly the aorist on account of

the negative sense (οὐπω, μήπω)." (Gildersleeve, *Am. Journ. Philol.* ii. p. 474.)

ἀ βούλομαι: 'my wishes.' θέλειν is voluntative ('will'); βούλεσθαι desiderative ('wish'). With ἀ βούλομαι cf. ὦν οὐ βούλομαι in *Ion* 1381.

282 sq. 'I preferring you to myself [προσβέουσα = προτιμῶσα, cf. v. 155] and (therefore) in my own life's stead having set your life [εἰσορᾶν has, of course, σέ understood as its subject] am dying, though,' etc. There is nothing wrong in the fact that the participles here are of different tenses. Nauck's objections to κἀντι—καταστήσασα (see Crit. Notes) savour of hypercriticism.—ἐγώ: in contrast with the parents (v. 290).

On φῶς εἰσορᾶν see on v. 18.

284. παρόν: concessive.

ἔπερ σέθεν: with θανείν only, not with θνήσκω. σέθεν is contrasted with ἀνδρα—δν ἤθελον.

285. σχέιν: 'take to my husband.'

δν ἤθελον: generic; the imperf. is here *modus irrealis*, continuing, by attraction, the imaginary case. Cf. Goodwin, *M. and T.* § 559.

286. ἄλβιον τυραννίδι: Pheres is too old to resist an attempt upon the kingship. The case here supposed is like that in the *Odyssey*, where, by Penelope's marriage, her husband is to succeed to all Odysseus's power; cf. Hom. β 332-336.

287. ἀποσπασθεῖσα σοῦ: the act of separation dwelt upon.

288 sq. ἐν παισὶν ὀρφανοῖσιν: an additional and weighty reason for her self-sacrifice.—We must of necessity make a pause between ἐφεισάμην and ἤβησ. We can easily understand ἤβησ δῶρων retrospectively with ἐφεισάμην; and then too the non-essential rel. clause ἐν οἷς ἐτεροπόμην may be understood as performing a double function,—that of attribute to δῶρα and that of (virtual) object to ἐφεισάμην.

With ἤβησ δῶρα cf. the Homeric δῶρ' Ἀφροδίτης.

290. καίτοι: 'and yet,' the 'yet' really lying much more in καί than in τοί.

προῦδοσαν: sc. θανάτῳ.

291 sq. ἦκον: concessive.

καλῶς ἦκον: we might indicate the force of the phrase by the proportion καλῶς ἔχειν: καλῶς ἦκειν:: καλὸν ἔστιν: καλὸν γέγονεν. The *point* of life to which the parents are come is, of

course, the underlying notion. The idea of *position* somewhere between limits dictates the employment of the partitive gen. βίου. We may paraphrase 'though they are come to a point of life at which it were a fine (fitting) thing for them to die.' The nobleness of such action is emphasised in εὐκλεῶς θανεῖν. With εἶ ἦκον cf. προσῆκον, *decens*. εἶ ἦκειν (used personally) with the gen. occurs in Hdt. Cf. also *Orest.* 447 ἦκεις συμφορᾶς ἐς τοσχατον, *El.* 751 πῶς ἀγῶνος ἦκομεν ;

294. σοῦ καθανόντος : 'in the event of your death,' εἰ καταθάνοις. The construction takes on a futuristic sense (from the point of view of the past) from ἐλπῖς (*oratio obl.*).

φιτύσειν : distinguish in quantity between φῦτθαι and φῦττειν, — a thing that the writers of our MSS. did not do very well.

295. Cf. *Soph. Ai.* 1060 οὔτος δ' ἂν ἐξῆ. νῦν δ' κτέ.

295 sqq. ἔχων—ἔστανες—ἄρφάνευες : she speaks as one already dead. The sword of Thanatos has already cut her off from life, as Browning explains in his admirable interpretation of the mental attitude of Alcestis in this scene. We see here "What Death meant when he called her consecrate | Henceforth to Hades."

τὸν λοιπὸν χρόνον : 'the remainder of our allotted life-time.' It seems to be conceived that Admetus and Alcestis would, if they could avert the present crisis, live to such an age as Pheres and his wife.

298. ἐξέπραξεν ὄσθ' οὕτως ἔχειν : cf. *Soph. Ant.* 303 (which may have been suggested by the present passage ; see on v. 348 sqq.) χρόνῳ ποτ' ἐξέπραξεν ὡς δοῦναι δίκην. Cf. also *Aesch. Pers.* 726, and *Antiphon* 3, 17.

299. εἶεν : cf. εἰ (εἴθε, εἰ γάρ) and εἶα. The speaker pauses for breath, in order, as it were, to take a fresh hold upon a weighty point. Cf. 'well.'

ἀπομνησθαι χάριν : 'bear a grateful remembrance' ; ἀπο- may be taken with τῶνδ', 'from this.'

300. ἀξίαν : sc. χάριν. Cf. the varying senses of χάρις in vv. 60 and 70.

ὄποτε : the ποτε looks to the undefined future time at which the return might be made, — 'I will not ask you ever to make adequate return.'

301. Seemingly a reminiscence of Homer ; cf. *Hom. I* 401 sq.

(cited by Barnes ap. Monk) οὐ γὰρ ἐμοὶ ψυχῆς ἀντάξιον οὐδ' ὄσα φασὶν | Ἴλιον ἐκτῆσθαι, ἐν ναυόμενον πολλέθρον.

302. **δικαία** : acc. of inner object,—of course, with *αἰτήσομαι* understood.

303. **εἴπερ εἰ φρονεῖς** : cf. v. 327.

304 sqq. For similar dying injunctions on the part of a wife cf. *Hipp.* 858 sq.

304. **τούτους** : the demonstrative shifts appropriately to the second person.

ἀνάσχον : the meaning, as shown by the aorist, is 'take upon yourself,' 'assume the responsibility or obligation.' The idea of continuance appears in the participle *σέβων*.

σέβων : Alcestis desires her husband to honour her children as legitimate and lawful heirs, even as he has professed to honour her (v. 279). *σέβειν* is peculiarly appropriate with *δεσπότης*; cf. *Med.* 395 οὐ γὰρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβω. We find *σέβειν* in this sense of holding some tie in sacred regard in v. 279 and in *Orest.* 1079 (*ἐταιρείαν σέβων*). Cf. further *Alc.* 681.

305. **ἐπιγῆμης τοισδε** : 'marry over these,' 'bring upon these by a second marriage.' In a different sense in *Orest.* 589 οὐ γὰρ ἐπεγάμει πῶσαι πῶσιν. Cf. the similar close of v. 309.

306. **ἤτις** : generic, 'one that.'

φθόνῳ : with *προσβαλεῖ*.

307. **παισὶ** : locative; cf. on v. 4.

προσβαλεῖ : Alcestis regards the result as certain—'will lay upon.'

308. The repetitious character of this v., which has been objected to by Nauck, seems to me eminently natural—and Euripidean. The pl. *ταῦτα* (to which also Nauck objects) seems about = *τοιαῦτα*, 'anything of that sort.'

δῆτα adds force to the appeal, 'I repeat,' 'I pray.'

ἐγώ : 'it is I that ask it.'

309 sq. Proverbial; cf. *Ion* 1329 *προγονοῖς* (children of a former marriage) *δάμαρτες δυσμενεῖς δελ ποτε*, *frag.* 4 (*Aegeus*) *πέφυκε γὰρ πῶς παισὶ πολέμος γυνῆ | τοῖς πρόσθεν ἢ ζυγεῖσα δευτέρα πατρὶ*.

311. **ὄρσην πατέρα** : like with like, artificial emphasis of the natural relation.

πύργον : much like *τείχος* of a stronghold—*pars pro toto*, the bastions being a prominent feature of a Greek wall, as in that still standing at Messene. For *πύργος* (collectively) in this sense see Hom. *ῥ* 262 ; also *Hec.* 1209, *Heract.* 46.

The metaphor is Homeric ; see L. and S. s. v. *πύργος*.

313. **τέκνον** : always affectionate in address. The mother's tenderness is especially directed toward the little girl.

μοι : dat. of interest (ethical) anticipatory of the following *κορευθήση*.

ὦ τέκνον μοι recurs in *Orest.* 124.

314. **πατρί** : sociative dat. with *συσύγου* ('yoked with').

315 sq. **μή**—*διαφθείρη* : an instance of the old *μή*-clause with an underlying notion of aversion and apprehension—a weakening of the prohibition. See Goodwin, *M. and T.* §§ 261, 262.

κληδόνα : an old Attic word (cf. Rutherford, *New Phryn.* p. 15) = *φήμην*.

ἦβης ἀκμή = *ώρα γάμου*.

γάμους : 'chances of marriage.'

317 sqq. Cf. Medea's lament (*Med.* 1024 sqq.,—where for *λέκτρα* read with Burges *λουτρά*).

νυμφεύσει : this vb., commonly neut., is here transitive.

318 sq. **τόκοισι** : 'childbirths' ; cf. *τάφος* = 'interment.'

θαρσυνεῖ παρούσα : cf. *Rhes.* 179 *αἰρήση παρών*.

ἐν : local (= *ἐνθα*) referring to *ἐν τόκοισι*.

320 sqq. The omission of v. 321 (see Crit. Notes) would certainly in no wise affect the sense of the passage. *ἐς αὐριον* might stand like *ἐς ἀμβολάς*. The phrase occurs, but in a different context, in *Rhes.* 600.

ἐς τρίτην μηνός is inexplicable, unless we have here a reference to extended payment on the third day of the new month (as we might say 'on the last day of grace') ; but this seems very far-fetched here, notwithstanding the reference to death as a debt (cf. v. 419). If the v. is to be retained, *τριταῖον ἡμαρ* may be suggested as a possible correction (cf. *τριταῖον ἤδη φέγγος αἰωρούμενος*, *Hec.* 32).

τοῖς μηκέτ' ὄδοι : generic, 'such as are no more' ; hence *μή*.

λέξομαι : used as passive, *numerabor*.

323. χαίροντες εὐφραίνουσθε : cf. v. 272.

324. λαβεῖν = σχεῖν, 'have got to wife.'

325. μητρὸς : sc. ἀρίστης.

326. πρὸ τούτου λέγειν : 'answer for him.'

327. εἴπερ — ἀμαρτάνει : cf. v. 303. ἀμαρτάνει is here virtually perfect. The conditional form is here hardly more than a form. "It [the logical condition] is the favourite condition when one wishes to be or seem fair, the favourite condition when one is sure of the premiss. So it is often a *pro forma* condition, just as *si quidem* approaches *quia*; but so long as the negative continues to be *μη*, the conditional and the causal do not coincide." (Gildersleeve, *Am. Journ. Philol.* iii. p. 435.)

328. ἔσται τὰδ' : cf. *I. T.* 716 sqq., *Hel.* 1294; and for the repetition *Alc.* 1093.

μη τρέσῃς = μη φοβηθῆς.

329 sqq. Cf. *Hipp.* 856-861 (Theseus over the corpse of Phaedra), particularly v. 860 sq., θάρσει, τάλαινα· λέκτρα γὰρ τὰ Θησέως | οὐκ ἔστι δῶμά θ' ἤτις εἰσεῖσιν γυνή.

329. ἴδωσαν εἶχον : like Alcestis, Admetus speaks as if death had already taken place.

θανοῦσ' = ἐπειδὴν θανῆς, 'after your death,' the act appropriately dwelt upon.

331. τόνδ' ἀνδρα νύμφη : ἀνδρα does double duty : (1) τόνδ' ἀνδρα = ἐμέ; (2) ἀνδρα νύμφη = 'as husband, as bride.' There is, therefore, no reason for adopting Mekler's πῶσιν for ποτε in v. 330.

Θεσσαλις : a restriction that may seem ridiculous to a modern, if he fail to recall the Attic restrictions on lawful marriage, viz. that both parties be legitimate and free-born Athenians.

332 sq. Logically οὐτις—προσφθέγγεται (v. 330 sq.) is consequent, v. 332 sq. antecedent. For the placing of the antecedent after the consequent cf. v. 65 and note. The present passage is far more natural and emphatic than if we had οὐτις ἔστιν οὐτις οὐτε πατρὸς εὐγενοῦς οὐτ' κτέ., ἢ ἀντὶ σοῦ—προσφθέγγεται. Nauok's objections to 332 sq. seem ill founded, except as regards ἄλλως. The superlative ἐκπρεπεστάτη is emphatic and effective, even if not logical—it is poetry not prose. In *Heracl.* 409 we find ἤτις ἔστι πατρὸς εὐγενοῦς (cf. in the same play vv. 490, 513). εἶδος ἐκπρεπεστάτη occurs again in *Hec.* 269.

334. *ἄλις δὲ παίδων*: varied in *Med.* 558 to *ἄλις γὰρ οἱ γεγῶτες οὐδὲ μέφομαι*.

ἄλις: with part. gen., like *satis*, *affatim*.

τῶνδε: an illustration, by its position at the head of the clause (with *asyndeton*), of the mode of development of the relative pronoun out of the demonstrative in Greek.

335. *θεοῖς*: with *εὔχομαι*. With *γενέσθαι* understand *μοι*. Cf. *Med.* 1025.

σοῦ: gen. of source. With *ὀνήμεθα* cf. *Med.* 1025 and 1348.

336. *οἴσω πένθος*: 'bear the burden of mourning,' more picturesque than *πενθήσω* (which we find in *Aesch. Pers.* 296). Cf. *Rhes.* 974 sq. *ῥῶν δὲ πένθος τῆς θαλασσίας θεοῦ | οἴσω*.

οὐκ ἐτήσιον τὸ σόν: emphatic, 'not for a year (merely) in your case.'

337. *ἀντέχῃ*: 'resist' (the attacks of disease, etc.), 'hold out,' a military metaphor.

γύναι: 'wife'—a touch of tenderness.

338. *στυγῶν—ἐχθαίρων*: variation ('loathing'—'hating') instead of strict *epanaphora*.

ἦ μ' ἔτικτεν=ἐμήν μητέρα. The verb implies more than the mere act of giving birth: hence the tense.

339. *λόγῳ—ἔργῳ*: a rhetorical contrast indulged in by *Thucydides ad nauseam*.

340 sq. *τῆς ἐμῆς—ψυχῆς*: with *ἀντι* in *ἀντιδοῦσα*. The figure of a barter, as in v. 300 sq. Notice that *ψυχῆς* is thrown by its position into close connection with *ἔσωσας*, as if it were the *ψυχῆν* that we have to understand with that verb.

ἄρα: nearly *οὐκ οὖν* as in v. 229.

342. *ἁμαρτάνοντι*: quasi-perfect as in v. 327.

343 sq. Cf. *Hipp.* 1135 sq. (in reference to the mourning for *Hippolytus*) *μοῦσα δ' ἀνκνος ὑπ' ἀντυγι χορδῶν | λήξει πατρώον ἀνά δόμον*.

συμποτῶν ὀμιλίας=συμπόσια. With *παύσω μοῦσαν* cf. *H. F.* 685 sq. *οὐπῶ καταπαύσομεν | Μούσας*. For *κατέχευ* of sound *Monk* compares *Troad.* 555 sqq. *φαινία δ' ἀνά | πτόλιω βοᾷ κατεῖχε Περ- | γάμων ἔδρας*, *Aesch. Pers.* 426 sq. *εὐχῶλῃ δ' ὀμοῦ | κωκύμασι κατεῖχε πελαγίαν ἄλα*, *Hom. II* 78 sq. *οἱ δ' ἀλαλητῶ | πᾶν πεδίον κατέχουσι*.

345 sqq. ἄν: attached, as often, to a neg.

ἔτι: where we should say 'again.' The optatives here are strictly 'potential': 'I could never,' etc.

φρέν' ἔξαιρομι: pres. 'seek to raise.' Cf. the note on v. 174.

πρὸς Δίβυν—αὐλόν: *ad tibiam*, 'to the accompaniment of the flute.' We find Δίβυς αὐλός in *H. F.* 684; Δίβυς λωτός in *Hel.* 170 sq., *Troad.* 544, *I. A.* 1036.

On the αὐλός see the article by A. A. Howard in *Harvard Studies*, vol. iv.

λακεῖν: 'to raise the voice,' 'sing.' λάσκειν is a verb much affected by Euripides. His use of it is satirised by Aristophanes, *Acharn.* 410.

βλον: ablative gen.

348 sq. This "frigidum poetae inventum," as Hermann calls it (playing upon ψυχρὸν παραγκάλισμα in *Soph. Ant.* 650 and upon v. 353 below), seems to have been suggested by Aesch. *Ag.* 411 sqq. (of Menelaus's sorrow for Helen) *ὡς λέχος καὶ στίβου φιλάνορος*. | *πάρεστι σιγᾷς ἄτιμος ἀλοίδορος* | *ἄδιστος ἀφεμένων ἰδεῖν*. | *πόθω δ' ὑπερποντίας φάσμα δό-* | *ξει δόμων ἀνάσσειν*. | *εὐμόρφων δὲ κολοσσῶν* (statues) | *ἔχθεται χάρις ἀνδρῶν* κτέ. If the expression in Sophocles quoted above have reference to this passage, the *Antigonē* must, of course, have been produced after the *Alcestis*.

σοφῆ: 'trained,' 'skilful.' Cf. *frag.* 124 (*Andromeda*) *παρθένου τ' εἰκὼ τινα* | *ἐξ αὐτομόρφων λατῶν τυκισμάτων* | *σοφῆς ἀγαλμα χειρὸς*.

In defence of this passage Paley says: "Dindorf remarks on this, 'inventum valde absurdum.' [Cf. Hermann's remark quoted above.] It may be so; but few passages contain a more tender pathos. The Greeks certainly had a much deeper feeling for sculptured forms than we can pretend to realise." The story of Pygmalion and Galatea is familiar. Cf. also the stories in Pliny *H. N.* 36, 4.

τεκτόνων: 'sculptors,' as *e.g.* in *Soph. Trach.* 768.

350. ᾤ: locative with *προσπεσοῦμαι*; see on v. 4.

προσπεσοῦμαι: 'can lie down beside.' The future often has a sense of potentiality in dependent clauses: there is no idea of 'finality' in the relative clause. The sense that *πίπτει* here bears ('lie down,' not 'fall') is its weaker meaning, which in Modern Greek prevails; *e.g.* *νὰ πέσης νὰ κοιμηθῆς*, 'lie down

and go to sleep.' Cf. Aesch. *Ag.* 565 sq. *εἶτε πόντος ἐν μεσημβριναῖς | κοίτας ἀκύμων νηέμοις εἶδοι πεσών.*

περιπτύσσων χέρας: the same phrase occurs in *Androm.* 417. *χέρας* has in this case the more extended sense of 'arms'; cf. *ἐν ἀγκάλαις* in v. 351. Logically *περιπτύσσων* is subordinate to *καλῶν* (= *καλῶ και*).

351. **τὴν φῶλην**: 'my dear,' placed naturally close to *ἐν ἀγκάλαις*.

ἐν ἀγκάλαις: *ἀγκάλῃ*, 'the bent arm,' is the natural word in such a context. *χερσί* would imply as much but express less.

352. Cf. *Hel.* 611 (of the Greeks dying before Troy for the phantom of Helen) *δοκοῦντες Ἑλένην οὐκ ἔχοντ' ἔχειν Πάριον*. In both cases the unreal fancy (*δόξα*) is opposed to the reality.

353 sqq. **ψυχρὰν—τέρψιν**: acc. of inner object (cognate), in apposition to *γυναῖκα ἔχειν* above. "When Byron says 'I want a hero,' 'hero' would be called in grammatical parlance an outer object; but he says in the next breath, 'an uncommon want,' which is an inner object. There is no grammatical difference between the two expressions. The 'uncommon want' is a 'hero-want,' so to speak; and similar shiftings may be found for the seeking—few more apposite, perhaps, than this from Eur. *Supplicés* 1059-61: ET. *ἐνταῦθα γὰρ δὴ καλλίνικος ἔρχομαι*. IΦ. *νικῶσα νίκην τίνα; μαθεῖν χρήξω σέθεν*. ET. *πάσας γυναῖκας ὡς δέδορκεν ἥλιος*." (Gildersleeve, *Am. Journ. Philol.* vol. ii. p. 89.) With the present passage cf. *Or.* 1042 sqq. (dialogue between Electra and Orestes after the latter's condemnation by the Argive assembly) *ἀλλ' ἀμφιθεῖναι σὴ δέρη θέλω χέρας*. | OP. *τέρπου κενὴν ὄνησιν, εἰ τερπνὸν τότε | θανάτου πέλας βεβῶσι περιβαλεῖν χέρας*. We find *ψυχρὰ ἐλπτις* in *I. A.* 1014.

βάρος ψυχῆς ἀπαντλοῖην ἄν: the optative with *ἄν* has here the sense of 'might haply.' The metaphor is derived from baling a ship in a storm (in a 'sea of troubles'); cf. *Ion* 927 sq. *κακῶν γὰρ ἄρτι κῦμ' ὑπεξαντλῶν φρενί, | πρύμνηθεν ἀπρεῖ μ' ἄλλο σὼν λόγων ὕπο*. On the metaphor and on the passage in the *Ion* see Eilimar Schwartz, *De metaphoris e mari et re navali petitis quaestiones Euripidaeae* (Kiel, 1878), p. 43 sq. (where *ἀπρεῖ*—for *ἀπρεῖ*—in *Ion* 928 is supported).

354 sq. **ἐν ὄνειρασι φοιτῶσα**: cf. Aesch. *Prom.* 645 sqq. *αἰεὶ γὰρ ὄψεις ἔννεχοι πωλεῦμενοι | ἐς παρθενῶνας τοὺς ἔμοις παρηγύρουσιν | λείοισι μύθοις*.

356. **κάν νυκτὶ**: 'even in the night,' 'in dreams at least.'

Much the same idea seems to be expressed by *δυνίνα τρόπον* 'in whatever way,' 'in however unsubstantial a form.'

παρῆ: 'may be possible,' *ἐξῆ*.

357 sqq. Cf. the reminiscence of this passage in *I. A.* 1211-14 *εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον, | πείθειν ἐπάδουσ', ὥσθ' ὀμαρτεῖν μοι πέτρας, | κηλεῖν τε τοῖς λόγοισιν οὐδ' ἐβουλόμην, | ἐνταῦθ' ἂν ἤλθον* (on which see Mr. England's note). Cf. also *Ὀρφεία γῆρυς* in v. 968 sq. and *ἐπωδῆν Ὀρφέως* in *Cycl.* 646.

The Scholiast thus briefly relates the *μῦθος* of Orpheus here alluded to: *Ὀρφέως γυνὴ Εὐρυδική, ἧς ἀποθανούσης ὑπὸ δφέως κατελθὼν καὶ τῇ μουσικῇ θέλξας τὸν Πλούτωνα καὶ τὴν Κόρην, αὐτὴν ἀνήγαγεν ἐξ Ἄιδου*. It would thus appear that one version of the legend of Orpheus and Eurydice had no fatal 'looking backward.'

γλῶσσα καὶ μέλος: referring to voice and instrument (the lyre). *Μέλος* seems originally to have meant 'limb'; then one of the four divisions of a familiar metre, the elegiac couplet (cf. *κῶλον* and *πούς* as musical terms); then lyric (melic) poetry in general, as distinguished from epic (*ἔπος, ἔπη*); see Prof. F. D. Allen's note on *μέλος* in *Harvard Studies*, vol. iv. Even though *μέλος* be not etymologically connected with *μέλπειν*, the two words appear to have been associated by the Greeks; cf. v. 454.

358. *κόρην Δήμητρος*: the official title of this goddess among the Attic Greeks was simply *Κόρη*. Her common name among them appears to have been *Φερρέφαττα*; her poetical *Περσεφόνη* or *Φερσεφόνη*. (See Meisterhans, *Gramm. der Att. Inschriften*, ed. 2, p. 76.)

πόσιν: named in v. 360.

359. *ἐξ Ἄιδου*: the gen. is not to be construed with *ἐξ*, but depends on a substantive (e.g. *δδμων*, cf. v. 436) understood.

λαβεῖν: infin. of result; the aorist marks the (conceived) attainment of the end.

360. *κατήλθον ἂν*: 'I had (in that case) gone down'; here again Admetus treats Alcestis as already dead; cf. v. 329 and note.

361. Cf. v. 439 sq. (a passage that supports Cobet's reading *γέμων* for *Χάρων*; see Crit. Notes).

362. *καταστήσαι*: 'set down'; he seems to think of carrying her back in his arms.

363 sq. **ἀλλ' οὖν** : 'but at all events,' *sed certe* ; cf. δ' οὖν.

ἐκείσε προσδόκα : pregnant, 'await my coming thither' (" *expecta me illuc venturum*," Monk). This idea of the reuniting of earthly ties in the other world was as familiar to the pious Greek as to the Christian ; cf. *Electr.* 1144 sq. (Electra to Clytaemnestra) *νυμφεύση δὲ κἀν Ἄιδου δόμοις | ᾗπερ ξυνηΐδες ἐν φάει*, and the charming Romaic poem (Passow, *Populæria Carmina Graeciae recentioris*, p. 265) *Γονεῖς μου μὲ λυπέιστε | Διότι θὰ 'ποθαίνω. | 'Στὸν ἄδη κατεβαίνω | Κ' ἐκεῖ σᾶς καρτερῶ. | Φέρετε δὲ μαζί σας | Ἐκείνη ποῦ 'γαπούσα, | 'Στὸν κόσμον θταν ζούσα, | Μ' αὐτὴ νὰ νυμφευθῶ.*

ὡς συνοικήσουσα : 'in the belief that you will' etc.—*oratio obliqua*. Cf. *Hel.* 1655 *ἐλθεῖν τ' ἐς οἶκον καὶ ξυνοικήσαι πόσει*.

365 sq. **ἐπισκήψω** : this verb is often used of a dying person's solemn injunctions to his surviving relations and friends.

κέρους : cf. *Or.* 1052 sq. *πῶς ἂν ξίφος νῶ ταῦτόν, εἰ θέμις, κτάνοι | καὶ μῆμα δέξαιθ' ἐν, κέρου τεχνάσματα, Troad.* 1141 sq. *ἀντὶ κέρου περιβόλων τε λαίνων | ἐν τῆδε (sc. ἀσπίδι) θάψαι παῖδα.*

Inhumation, as well as cremation, was practised by the Greeks. It is necessary to the plot of the play that Alcestis be buried, not burned. The cedar-wood was, of course, intended to preserve the body as long as possible,—a crude substitute for embalming. For the Egyptian practice see *Hdt.* 2, 87 ; *Diod. Sic.* 1, 91, 6.

σοι : with *ταῖσιν αὐταῖς* (sociative dative).

τούσδε : sc. *παῖδας*. The accus. with *θεῖναι*, instead of the dat. with *ἐπισκήψω*, for the sake of perspicuity (*σοι* precedes).

πλευροῖσι : sociative dative with *πέλας*, instead of the regular gen., perhaps under the influence of the preceding dat. construction.

367 sq. **μηδὲ—ἐμοί** : brutally parodied by Aristophanes, *Ach.* 893 sq.

369 sq. **καὶ μὴν** : the *καὶ* here rather with *ἐγώ* ('also I') ; *μὴν* gives the emphasis of an oath.

σοι : sociative dat. with *ξυνοίσω*.

πένθος—ξυνοίσω : cf. v. 336.

καὶ γὰρ ἄξια : cf. *Ion* 619 *οὐ γὰρ ἄξια* (also the second half of a trimeter).

371. **αὐτοῖ** : emphatic, almost=*παρόντες* ; 'with your own

ears.' δὴ adds emphasis to αὐτοῖς without any appreciative temporal force.

εἰσηκούσατε: as one might say 'have received *into* your ears.'

372 sq. πατρός: gen. of source with εἰσηκούσατε.

μή γαμῖν: the μή because λέγοντος implies here an affirmation tantamount to an oath,—nearly = ὀμνόντος. After a verb of swearing the infin. in *oratio obliqua* regularly has this form of negative. See Goodwin, *M. and T.* § 685, and Gildersleeve, *Am. Journ. Philol.* vol. i. p. 50 ("Mή with the inf. is = 'I swear,' 'I vow,' 'I bet,' instead of quieter forms"). γαμῶ is the classic fut. form of the verb (like καλώ); γαμήσω is late Gk.

ποτέ: this supports ποτὲ in v. 330 (see note on that vs.).

γαμῖν—ἐφ' ἑμῖν: cf. v. 305 and note.

ἀτιμάσειν: cf. v. 279 for the opposite.

374. καὶ—καὶ: correl., 'both—and.'

φημι: 'I affirm.' φάναι is often very emphatic, notwithstanding its enclitic character. It should, it seems to me, be orthotone in such a case (φήμι). Cf. *El.* 1057 καὶ νῦν γέ φημι κοῦκ ἀπαρνοῦμαι τέκνον (Nauck unwisely alters γέ to δέ. He also alters τέκνον to τὸ μή).

375. ἐπὶ τοῖσδε: 'on the basis of these words,' 'on this condition,' *hac conditione*. Cf. the dialogue between Menelaus and Helen in *Hel.* 836 sqq.: Men. τί φῆς; θανείσθαι κοῦπος' ἀλλάξειν λέχη; | Hel. ταῦτῳ· ξίφει γε, κείσομαι δὲ σοῦ πέλῃας. | Men. ἐπὶ τοῖσδε τοίνυν δεξιᾶς ἐμῆς θίγε. Also Aristoph. *Ran.* 589 δέχομαι τὸν ὄρκον κάπῃ τούτοις λαμβάνω. For the anapaest ἐπὶ τοῖσ—see Metrical Appendix. τοῖσδε (for τούτοις) is a sort of repetition of τὰδε above.

376. 'I accept them,—truly (γε) a dear gift from a dear hand.' For the form of vv. 375 and 376, and particularly for the use of γε in the latter of them, cf. *Med.* 1394 sq.: Med. στείχε πρὸς οἴκους καὶ θάπτ' ἄλοχον. | Ja. στείχω, δισσῶν γ' ἄμορος τέκνων. For the dactyl in the first place see Metrical Appendix.

377. I follow Monk (and Hermann) in writing σὺ νῦν: the heavier νῦν seems to me to interfere with the proper emphasis of the verse.—σὺ and ἀντ' ἐμοῦ are separated and contrasted; μήτηρ and τέκνους are juxtaposed and associated.—Probably Aristoph. *Ran.* 495, σὺ μὲν γενεῶ ἐγὼ τὸ ῥόπαλον τουτὶ λαβῶν, was intended as a parody on this vs.

378. πολλή μ' ἀνάγκη: sc. γενέσθαι μητέρα τέκνου. This phrase (with μ') recurs in *Med.* 1013. It is better to follow Monk's reading than that of the MSS. γε is certainly repeated "invenuste." It has its proper and appropriate restrictive force with σοῦ.

ἀπεστερημένοις: the state of bereavement is expressed by the perfect.

379. χρῆν: *debebam* ('modus irrealis'). See Goodwin, *M. and T.* §§ 415-420. On ζῆν χρῆν cf. v. 939.

ἀπέρχομαι κάτω: cf. *Hec.* 414 ἀπειμι δὴ κάτω. In three cases κάτω is used adverbially with a verb denoting motion; cf. v. 382. For the use of κάτω as prep. with a verb of rest see v. 45 and note.

380. δῆτα: 'now, pray,' *tandem*.

μονοῦμενος: we need not understand this as virtual perf.; it seems rather to mean 'now that I am on the point of' etc. (= μέλλων μονοῦσθαι).

381. χρόνος μαλάξει σε: cf. v. 1085. In *Or.* 1201 we find somewhat differently, χρόνῳ μαλάξει σπλάγχχνον, 'in time he will soften his heart.'

οὐδὲν ἐσθ': cf. *Cycl.* 355 τὸ μηδὲν ὦν.

ὁ κατθανών: 'he that has died'—aorist for perf.

382. The σύν σοι is virtually contained in the voice of ἀγού. It is better to write σύν σοι than σύν σοί, since the stress certainly falls on the σύν.

κάτω: cf. on v. 379. The repetition of the verb depicts the despair of Admetus.

383. Cf. *Soph. Ant.* 547 ἀρκέσω θνήσκουσ' ἐγώ (suggested by the present passage? cf. on v. 298), *Rhes.* 329 ἀρκοῦμεν οἱ σφύζοντες Ἴλιον πάλαι, *Orest.* 1592 ἀρκέσω δ' ἐγὼ λέγων (much like the Sophoclean phrase).

οἱ προθνήσκοντες: in apposition to ἡμεῖς. Notice that when a woman speaks of herself in the pl. she uses masculine forms; cf. δὲ ἢ ἀνθρώπος, οἱ ἀνθρώποι.

σέθεν: with προ- in προθνήσκοντες. Such archaic forms as σέθεν are among the *purpurei ranni* of Euripides' style, "intended," says Tycho Mommsen (*Gebrauch von σύν und μετά c. Gen. bei Euripides*, p. 2), "to adorn the soberness of its general character." Mommsen cites as similarly employed *ἄπερθε μύθων* (*Bacch.* 904, *Med.* 650, both times in a chorus),

ἔνδον with dat., *τηλοῦ* with gen., *πρὸς* = *πρός*, *ὑπέρφεν*, *χερσόθεν*, *προπάροιθεν*, *ἀποπρό*.

384. *δαίμων*: *δαίμων* is the individual form of *τύχη*, as, in Homer, *κῆρ* is the individual form of *θάνατος*; cf. Hom. ζ 172 *νῦν δ' ἐνθάδε κάμβαλε δαίμων*. In Aesch. *Pers.* 472 sq. Atossa cries *ὦ στυγρὲ δαίμων, ὡς ἄρ' ἔψενσας φρενῶν | Πέρσας*. (We might, with less probability, see in *δαίμων* a reference to *Thanatos*.)

οἶας: exclamatory; cf. v. 144.

385. *καὶ μὴν*: 'and verily,' 'and lo,' used here much as it sometimes is to herald the entrance of a new personage upon the stage; cf. v. 611.

σκοτεινόν: anticipatory epithet ('proleptic'),—'with darkness my eye is growing heavy.' Browning renders most charmingly, "And truly the dimmed eye draws earthward now."

386. *ἄρ'*: referring to the preceding *vs.* and made more perspicuous in its reference by the following *ei*-sentence,—'in that case—if you *will* leave me now (if you really will leave me).' The original voluntative force of the future appears clearly in such semi-independent (or parenthetical, *διὰ μέσου*) *ei*-sentences. We find it also clearly present to the Greek mind where an *ei*-sentence with fut. indic. is associated with an expression of emotion. That *ei* with fut. indic. and *ἐάν* with aor. subj. appear sometimes as interchangeable forms may be due in a measure to the confusing (on the part of the Greeks) of the sigmatic fut. with the sigmatic aor. subj. But unless the voluntative force of the fut. ind. (the fact that it is properly a mood—a *ψυχικὴ διάθεσις*, not a tense) be kept constantly before the mind, it is impossible properly to appreciate the force of many so-called fut. protases.

387. In this v. there seems to be a sort of brachylogy, brought about by the position of *οἶσαν οὐδέν*, which is intended to be taken twice, once with *ὡς* and again with *λέγεις*. Lit. then: 'In the belief (*ὡς* imparting to the participle the force of an *oratio obliqua*) that I am no longer anything, pray speak of me as (call me) nothing.'

For the phrase *οἶσαν οὐδέν* cf. *Androm.* 133 sq. *τί μὲχθον | οὐδέν οἶσα μοχθεῖς*; (also vv. 381 and 390 of the present play).

388. *ἄρθου πρόσωπον*: cf. *Heracl.* 635 *ἄρθωσον κάρα, Ηἰζρ.* 198 *ἄρθούτε κάρα, Rhés.* 7. *ἄρθου κεφαλὴν*. The tense gives an added sense of effort, 'try to hold up.' For the form *σέθεν* cf. on v. 383.

389. οὐ δῆθ' ἐκούσά γ' : cf. *Hipp.* 324 οὐ δῆθ' ἐκούσά γ', ἐν δὲ σοὶ λελείφομαι.

ἀλλὰ : almost ἀλλ' ὅμως.

390. βλέπον πρὸς αὐτοὺς βλέπον : cf. v. 1121, *Heracl.* 225, *H. F.* 1227, *Hel.* 1442, *I. A.* 320, 1238. For the pathetic repetition see v. 382 and note.

391. προλείπει : in effect a conflation of *λείπει* (cf. v. 388) and *προδίδω* (cf. v. 250).

ἀπωλόμην : cf. v. 386.

392. The Coryphaeus formally announces to the audience the death of the heroine.

Eumelus (Euripides gives him no name in this play, since it is of no consequence and was besides familiar to the audience from Homer; in *I. A.* 217, however, we find Ἐδμηλος Φερρηιάδας) has been hitherto in the action a κωφὸν πρόσωπον, like his sister and like the children in the παραχορήγημα (for the meaning of which see notes on the *dramatis personae* of the present play) of the *Hercules Furens*. Here, however, he is given a short singing-part, the plaintive character of which is well suited to a young boy's voice. But such a child's part is as unsuccessful (at least from our point of view) as the figures of young children in the art of Euripides' time, which are too much like men of a smaller growth. Wilamowitz-Moellendorff seems to me just when he says (*Eur. Her.* i. p. 368, note 44): "His [Euripides'] children do not sing what is proper to children in such situations, but what the poet felt for the children and the situations. Particularly the song of the boy over the corpse of his mother in the *Alcestis* is to be reckoned among his [Euripides'] gravest mistakes in delineation."

393. μαῖα : an old word = 'mama,' applied by the Greeks to both mother and nurse. So 'mama' was formerly applied to a nurse in the southern United States.

δῆ : 'already.'

394. βέβακεν, οὐκέτ' ἔστιν : the child takes up the words of the Coryphaeus in v. 392.

395. ἔφ' ἄλλῳ : cf. v. 151.

396. προλιπούσα : cf. v. 391.

ἀμόν = ἐμόν, —an archaism. See L. and S. s. v. ἀμός.

397. τλάμων : 'cruel' —from the child's point of view.

399. **παράτονους**: 'stretched beside her,' 'limp,' 'lifeless'; cf. *παρειμένη* in v. 204.

400. **ὑπάκουσον ἄκουσον**: instead of the repetition of a compound verb we sometimes find repetition of the verbal part only. The most striking and effective example is *Bacch.* 1065 (Dionysus bending the tree) *κατῆγεν, ἤγεν, ἤγεν ἐς μέλαν πέδον*.

403. **ποτὶ**: archaism; cf. on v. 388.

πίτνων: here = *πετόμενος*.

στόμασιν = *χειλεσιν*.

ὁ σὸς—νεοσσός: 'your own little bird (as you used to call me),' For *νεοσσός* of a child cf. *H. F.* 71 sq. (Megara speaking of her children) *ὁ θ' Ἡράκλειοι παῖδες, οὐδ' ὑπὸ πτεροῖς | σῶζ' ὡ νεοσσόυδς ὄρνις ὡς ὑφεμένους*, on which Wilamowitz remarks: "The 'fowl' [*ὄρνις*] is to the Athenian mind the hen. The figure is expanded here as in *Heracr.* 10, *Andr.* 441; but it is so common that no one thinks of a metaphor when *νεοσσός* is used for 'child.'" The last remark is rather too strong.

404 sq. **τῆν—κλύουσαν—ὄρωσαν**: in apposition to *σε* (after *ἀντιάζω*).

ὄστε: used in the more independent sense of 'so,' *itaque*, with the indic.

βαρεῖα ξυμφορᾷ πεπλήγηθα: cf. v. 856 and Aristoph. *Thesm.* 179, where Euripides is made to say *ἐγὼ δὲ κακῆ ξυμφορᾷ πεπληγμένος*. The turn of phrase is Aeschylean; cf. *Ag.* 1660.

The more subdued tone of Admetus's trimeters forms an effective contrast to the broken and quavering lament of the boy. Cf. the similar effect in the passage vv. 244-279.

406. **λείπομαι**: with ablative gen. like *μονοῦμαι* (v. 380). The present here seems to be a quasi-perfect; cf. *Ion* 680, where the perfect is used.

407. **μονόστολος**: sc. *εἰμι*. The schol. explains the metaphor thus: *ἀπὸ μεταφορᾶς τῶν μόνων στελλομένων πλοίων. μονόστολος οὖν ἀντὶ τοῦ ἐρημος*. Cf. Elimar Schwartz, *De metaph. e mari et re nav. pel. quaestiones Eurip.* p. 31.

410. **σύγκασι**: intensified *κάσι* (nom. *κάσις*); cf. *κασίγνητος, αὐτοκασίγνητος*. The *συν-* in this word answers to *συν-* in *συνέτλας*.

413 sqq. **ἀνόνατ' ἐνόμφευσας**: cf. v. 335 *σοῦ γὰρ οὐκ ὠνήμηθα*. The remaining words of Eumelus serve as a comment on both these passages. Cf. further *Hipp.* 1144 sq. *ὦ τάλαινα | μάτερ,*

ἐτεκες ἀνόματα, *Orest.* 1500 sqq. πολύπονα δὲ πολύπονα πάθεια | Μελέλαος ἀνασχόμενος ἀνόνητρον ἀπὸ | Τροίας ἔλαβε τὸν Ἑλένας γάμον.

γῆρας τέλος: the gen. gives the content of the substantive on which it depends ('appositional gen. '); age is viewed as an 'end,' 'goal,' *terminus*. Cf. ἡβης τέλος, which, however, is rather = ἡβης ἀκμή. "Diceremus Angli *the period of youth, the period of old age.*" (Monk.)

οἶκος: here, as often, = 'the household.'

416. **τάσδε**: 'these of ours,' not ταύτας 'those of yours'; the Coryphaeus endeavours to show his sympathy. The tone of his words, however, is that of all formal condolence—'Job's comfort.'

συμφορὰς φέρειν: note the assonance (*παρήχησις*), like 'bear—burdens'; cf. v. 437. In Aesch. *Pers.* 293 sq. Atossa seeks to comfort herself with the thought ἀνάγκη πημονὰς βροτοῖς φέρειν | θεῶν διδόντων.

417 sq. **λοίσθιος**: old poetic word, = ὕστατος, τελευταῖος.

βροτῶν: with both πρώτος and λοίσθιος.

ἤμπλακες: properly 'to fail of,' 'fail to attain' something. Here, however, = ἐστερηθῆς (cf. v. 200). The same idiom appears in *Hipp.* 328 where σοῦ μὴ τυχεῖν = σοῦ στερηθῆναι.

For the sentiment (and also for the general expression of vv. 417 sq.) cf. vv. 892 sqq., 931 sqq., *Hipp.* 834 sq. οὐ σοὶ τὰδ', ὦναξ, ἤλυθεν μόνῳ κακὰ | πολλῶν μετ' ἄλλων δ' ὄλεσας κεδνὸν λέχος.

γίγνωσκε: 'begin to know,' μάθανε.

419. **ἡμῖν**: dat. of interest ('apparent agent') with ὀφείλεται. This use of the dat. with a vb. expressive of obligation is like its use with the verbal in -τέος, and with δεῖ and χρῆ (for examples of the two last see L. and S. s.vv.).

The vs. is nearly repeated in v. 782; cf. also *Androm.* 1271 sq. πᾶσιν γὰρ ἀνθρώποισιν ἤδε πρὸς θεῶν | ψῆφος κέκρανται κατθανεῖν τ' ὀφείλεται, and fr. 10 (*Aegeus*). "κατθανεῖν ὀφείλεται—non legimus nisi in antiquioribus fabulis [Euripideis]." (Schroeder, *De iteratis apud Trag. Graec.* p. 8.)

420. **ἐπίσταμαι**: so he says; but it is only after the funeral that he fully realises his bereavement; cf. v. 940.

421. **προσέταται**: the metaphor was apparently originally derived from the swooping of birds, particularly carrion-birds. Cf. Aesch. *Prom.* 642 sq. καίτοι καὶ λέγουσ' αἰσχύνομαι | θεόσ-

στον χειμῶνα καὶ διαφθορὰν | μορφῆς, ὅθεν μοι σχετλια προσέπτατο, Soph. *Al.* 282 τίς γὰρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο. In Soph. *Ant.* 29 sq. we seem to have an illustration of the origin of the metaphor (read *εἰσορμῶσι* and *χαρὰν* with Blaydes).

αὐτ' : i. e. αὐτό.

ἐτειρόμην πάλαι : iam dudum dolore mordebar.

422. ἄλλ' : introducing *πάρεστε* κτέ. The γάρ-clause is parenthetical.

ἐκφορὰν—θήσομαι : the 'carrying out' for burial referred primarily to the house of the deceased ; secondarily, to the town, as here ; cf. v. 835 sq. The place of interment was commonly, as at Athens, along the high road near the gate (or one of the gates) of the town. *ἐκφ. θήσ.* = *ἐκφορὰν ποιήσομαι*, and that, in turn, *ἐξόλω* or *ἐκφορήσω* (with the acc. instead of *νεκροῦ*).

423. Virtually equivalent to 'wait until you have sung' etc. *μένοντες* resumes *πάρεστε* with *ἀντηχήσατε* (*πάρεστε* = *μένετε*, *περιμένετε*). *ἀντηχήσατε* refers to the antiphonal character of strophe and antistrophe in the chorus.

424. *παῖνα* : properly a hymn to Apollo in the character of Healing God (cf. vv. 91 sq., 220-225). Here, of course, the term is used with bitter irony as shown by the rest of the vs.

κάτωθεν : lit. 'from below.' This use of adverbs and adverbial expressions referring not to the point of view of the subject of the sentence, or the speaker, but to that of the object of thought, is characteristic of the Greek language even at the present day ; cf. such phrases as *ἐνθεν καὶ ἐνθεν* (mod. *ἐδῶθε κ' ἐκεῖθε*) and *ἄκρων ἐκ πάγων* Soph. *Ant.* 411, with Jebb's note *ad loc.* *κάτωθεν* here is = *ἐνερθεν* ; cf. Soph. *Ant.* 25 τοῖς ἐνερθεν ἐντιμον νεκροῖς (θεοῖς ?).

ἀσπόνδῳ : to whom no libations (*σπονδαί*) are offered, because he cannot be appeased thereby.

425 sq. *πᾶσιν δὲ Θ. λέγω* : as if *ὕμιν μὲν λέγω* (or the like) had introduced the preceding sentence. With *λέγω* = *κελεύω* the inf. represents the imperative of *oratio recta* ; here, therefore, *κοινοῦσθαι* = in *or. recta κοινοῦσθε*. Cf. the funeral proclamation *H. F.* 1389 sqq.

427. Cf. vv. 512, 818 sq., 826 sq. — *κουρᾷ ξυρήκει* recurs in *Troad.* 141 sq. *κουρᾷ ξυρήκει πενθήρη* | *κρᾶτ' ἐκπορθηθεῖσ' οἰκτρῶς. μελαμπέπλω στολῇ* : cf. v. 216.

428 sq. *τέθριππα* : theoretically we should understand *ἄρματα*,

but practically the word is = ἵππους κατὰ τέτταρας; cf. *Ion* 82 ἀρματα μὲν τὰδε λαμπρὰ τεθρίππων. Cf. in Eng. the varying use of 'four-in-hand.'

μονάμπυκας πώλους = κέλητας. As *μονόζυξ* is applied to a single horse driven in harness, so *μονάμπυξ* is applied to a race-horse not driven in harness, *ἀμπυξ* being apparently the poetical equivalent of *χαλιμός* 'bridle' (cf. 'ribbons'). *πῶλος*: cognate are *pullus*, *Füllen*, 'foal' and 'filly' (the last probably confused, in spelling at least, with Fr. *fille*).

αὐχένων φόβην: high poetic (*εὐγλωσσος*) for *χαίτην*, as we find *coma* for *iuba*. For the form of the phrase cf. *μυρσίνης φόβην* in v. 172. This clipping of the horses answers to modern funeral-trappings.

430 sq. Cf. vv. 343-7.

αὐλῶν μὴ—μὴ λύρας: chiasmus. *κατ' ἄστυ* goes with *ἔστω*. Note the stern effect of the asyndeton.

κτύπος: properly only with *λύρας*, 'thrumming.' We understand from it the appropriate word (*ῥηχος, βοήν, πνεύματα*) with *αὐλῶν* (*zeugma*).

σελήνας κτέ.: acc. of extent = *μήνας δώδεκα, ἔτος*. The sense of motion and progress is imparted by the addition of the present participle, which almost raises the accusative construction to the rank of a separate clause. The notion of completion applies to *σελήνας δώδεκα* taken collectively, as well as to the several 'moons.'

432. **θάψω**: to be understood as a 'shall'-future, inheriting the function of the Homeric subjunctive, as in *A* 262 οὐ γὰρ πω τοιοῦτος Ἴδον ἀνέρας οὐδὲ ἴδωμαι (see Goodwin, *M. and T.* § 6).

νεκρὸν: used instead of *ἀνθρωπῶν* (so far as the sense is concerned), through the influence of the preceding *θάψω*. The adjs. *φιλοτερον* and *ἀμείνονα* apply only to the living woman.

433. **ἀμείνον'**: 'kinder,' 'truer,' a sense which may be felt also in *φιλοτερον*.

μοι: dat. of interest ('ethical dat. '), 'in my eyes.'

434. **τιμᾶν** = *τιμῆς*: the infin. used as a gen., as in v. 11.

ἔπει—θανεῖν: cf. v. 36 sq.

IV. ΣΤΑΣΙΜΟΝ ΗΠΩΤΟΝ (vv. 435-475).

The latter of the two divisions that Aristotle makes in the *χορικόν* ('lyric portion') of a tragedy is the *στάσιμον*, which is

defined (*Poet.* c. 12) as μέλος χοροῦ τὸ ἀνεῖ ἀναπαίστου καὶ τροχαίου. "στάσιμον is 'stationary'; στάσιμον μέλος, a song by the Chorus at its *station*—after it has taken up its place in the orchestra—as distinguished from the *παρόδος* or entrance-song.—Aristotle's definition needs a few words of explanation. (1) The anapaestic was especially a marching measure. Hence the *παρόδος* of the older type often began with anapaests (e.g. Aesch. *Agam.* 40-103, *Eum.* 307-320), though, in the extant plays of Soph., this is so with the *Ajax* alone (134-171). But a *στάσιμον* never *begins* with anapaests. Further, the antistrophic arrangement of a *στάσιμον* is never *interrupted* by anapaests. Yet, after an antistrophic *στάσιμον*, the choral utterance may *end* with anapaests: thus the third *στάσιμον* of the *Antigone* is antistrophic from 781 to 800, after which come immediately the choral anapaests 801-805: and we should naturally speak of 781-805 as the third *στάσιμον*, though, according to Arist., it strictly consists only of 781-800. (2) By *τροχαίου* Arist. plainly means the trochaic *tetrameter*: i.e. a *στάσιμον* must not be interrupted by dialogue (such as that which the Chorus holds in trochaic tetrameters with Aegisthus and Clytaemnestra, Aesch. *Ag. ad fin.*) Measures into which trochaic rhythms enter are, of course, frequent in *στάσιμα*." (Jebb, *Oed. Tyr.* pp. 8-9.)—The tone of this passage is much warmer than the preceding utterances of the Chorus, reflecting more of the Poet's feeling.

435. Cf. v. 82, and note on v. 37.

436. *χαίρουσα*: of course, *χαίρει* is implied.

μοι: 'ethical' dat., introducing the subject of the feeling. Note the scansion (*μοῖ εἰν*); cf. on v. 90.

εἰν: long poetic form; cf. *εἰς*, *ἐς*; *εἵνεκα*, *ἐνεκα*; *χειρός*, *χερός*.

δόμοισι: note that the common ellipsis is here supplied.

437. *οἶκον οἰκερέοις*: cf. v. 416 and note. *οἶκον* is cognate acc., as if we had *οἰκοῦντες*.

οἰκερέοις: 'be an *οἰκέτις* (= *ἀμφίπολος*),' referring apparently to attendance on Proserpina; cf. vv. 744-6.

438-441. *μελαγχάλας*: the king of the realm of death and darkness is dark like his emissary Thanatos.

ῥῆι: cf. v. 361 and vv. 252-4 (with the notes).

κώπη πηδάλιω τε: 'oar and rudder'; Charon appears to row and steer at the same time.

ἔα: here intrans., elsewhere also transitive; cf. the confusion of 'sit' and 'set' in vulgar Eng.

442. **πολὺ δὴ πολὺ δὴ**: not only the word to be enhanced by repetition but also the enhancing particle is repeated. This pathetic repetition became a notorious vice of Euripides' later style, and even the present (or a similar) passage seems to be parodied in Aristoph. *Au.* 539 **πολὺ δὴ πολὺ δὴ χαλεπωτάτους λόγους**. Repetition of a word is common in everyday speech among the modern Greeks, as among the Italians, to impart various shades of emphasis.

443 sq. **λίμναν**: acc. of the way traversed, or, perhaps, acc. of inner object, since *πορεύσας* implies *πῶρον* or *πορθμὸν*. A similar example is cited from Soph. *Trach.* 559-61 (of Nessus) **ὅς τὸν βαθύρροον ποταμὸν Ἐθνον βροτοῦς | μισθοῦ ἐπόρευε χερσίν, ὅστε πομπίμοις | κώπαις ἐρέσσων ὅτρε λαίφεσιν νεώς**. *πορεύσας* is *orat.* *oblīq.* with *ἴστω*, of which the prime subj. is 'Aΐδας, but Hades is lost sight of through the intervening mention of Charon.

ἐλάτῃ δικόπῃ: cf. v. 252. *ἐλάτῃ* (= *γίνυς*) is in familiar use in the poets for 'ship,' 'boat.'

445. **πολλά**: inner obj. with *μέλψουσι*, almost = *πολλάκις*.

μουσοπόλοι = *δοῖδοί* (cf. v. 454). The second element of the word (*-πόλος*) appears in Lat. as *-cola* (e.g. in *agricola*). We find *-κόλος* in Greek in *βουκόλος*. The variation is due to dialect; cf. *ἔππος* and *ἔκκος*.

446 sq. **μέλψουσι καθ'**: cf. v. 346 sq. *πρὸς Λίβυν λακεῖν | αὐλόν*. In the latter case the voice is conceived as answering the instrument; in the present it is conceived as following it, the instrument giving the pitch.

ἑπτάτονόν τ' ὄρειαν χέλυν: cf. the story of the first lyre in Hom. *Hymn. ad Mercur.* 25-61 (in v. 33 Hermes addresses the tortoise as *χέλυν θρεσι ζῶουσα*, and in v. 51, after killing the creature and cleaning the shell, *ἑπτὰ συμφώνους ὠων ἐτανύσατο χορδάς*).

ἐν τ' ἀλύροις κλιόντες ἕμνοις: referring to the rhapsodes, who recited without musical accompaniment. In *I. T.* 146 *ἀλύροις ἐλέγους* is used of dirges.

448-452. Sparta and Athens are selected as the heads of the Greek world,—true pre-eminently of the time when this play was composed, just before the Peloponnesian war, but an anachronism for the Heroic Age, in which the plot of the drama is laid. The contrast between the two cities is further emphasised here by the position of their names.

κύκλος—μηνός: 'when the circle of the Carnean month compasses the seasons,' referring to the great mid-summer festival of Apollo at Sparta, from the 7th to the 15th of the month Carneus (= Attic Metagitnion, August-September). Cf. Hdt. 6, 106, where the Spartans refuse to help the Athenians on the eve of Marathon, ἦν γὰρ Ἰσταμένοι τοῦ μηνός εἰνάτη, εἰνάτη δὲ οὐκ ἐξελεύσεσθαι ἔφασαν μὴ οὐ πλήρης ἔντος τοῦ κύκλου (sc. τῆς σελήνης), with Stein's note *ad loc.* The 'Carnean festival was in the way' of the Spartans again when they sent out Leonidas (see Hdt. 7, 206).

With **κύκλος** and **ώρας** cf. further *Ion* 1486 sq. δεκάτῳ δὲ σε μηνός ἐν | κύκλῳ κρύφιον ὠδῶν' ἔτεκον Φοίβῳ, 1155 sq. κύκλος δὲ πανσέληνος ἠκόντιζ' ἄνω | μηνός διχρήρης, and Philostratus *Heroic.* pp. 140 and 142 Boissonade, ὥραι μὲν οὐπω ἦσαν οὐσαι, μηνῶν δὲ οὐπω κύκλος.

ἀειρομένης—σελάνας: the gen. with particip. ('gen. absolute') = ὅτε ἀείρεται πάννηχος σελάνα. The full-moon is, of course, referred to.

λιπαραῖσι: this epithet, which pleased the Athenians beyond measure, was applied by Pindar in his famous lines ὦ ται λιπαραὶ καὶ ἰστέφανοι καὶ ἀοιδμοί, | Ἑλλάδος ἔρεισμα, κλειναὶ Ἄθῃαι, δαιμόνιον πολλέθρον, in reference to which, apparently. Aristophanes caustically says (*Acharn.* 639 sq.) εἰ δὲ τις ὑμᾶς ὑποθωπεύσας λιπαρὰς καλέσειεν Ἄθῃνας, | ἤθερο πᾶν ἄν διὰ τὰς λιπαρὰς (i.e. the epithet *λιπαραὶ*), ἀφύων (small silvery fish resembling sardines) τιμὴν περιάψας. The word, as applied to Athens by the Boeotian poet, appears to refer to the clearness of the Attic air (= *λαμπραὶ*; cf. *Med.* 829 sq.) (For other explanations see the scholl. on Aristoph. *Nub.* 299.) Here *δλθβιας* suggests a thought of the splendour of the monuments of the Periclean age, particularly of the Parthenon, which was completed about the time at which the *Alcestis* appeared.

453 sq. **θανούσα**: 'by dying,' 'by thy death.'

μολπᾶν μελέων: for the *παρήχησις* cf. vv. 416 and 437, with the notes. This juxtaposition of *μολπᾶν* and *μελέων* shows that Euripides thought the words etymologically connected (see note on *μέλος*, v. 357).

ἀοιδοῖς: cf. *μουσκόλοι* in v. 445.

455-9. **ἐπ' ἐμοί**: *penes me.* ἐπ'—εἴη must here be about = ἐμοί ἐξείη, implying the authority that enables (*δυναμίαν*) one to do something. Notice the contrast effected by μὲν and δὲ. We should expect rather εἴθ' ἐμοί ἐξείη πέμψαι σε.

πέμψαι: 'escort,' as frequently; here almost = μεταπέμψαι

(in ordinary prose *μεταπέμψασθαι*).—Notice how *πέμψαι* is answered by *κρύψαι* in the antistrophe.

φάος: accusative of the goal ('*terminus ad quem*'), without preposition, as often in the poets.

τεράμωνων = *δόμων* (cf. v. 436). An old poetic word.

ρείθρον: the difference between the forms *ρέεθρον* and *ρείθρον* (see Crit. Notes) is merely that between diphthongal and monophthongal pronunciation.

ποταμῖα νερτέρῃ τε κώπῃ: an artificial expression = *κώπῃ νερτέρου ποταμοῦ*. *ποταμῖα* refers to the preceding vs., as *νερτέρῃ* may be said to refer to v. 457; there is, therefore, a chiasmic arrangement.

460-3. Note the pathetic repetition of *σὺ*.

μόνα: with *ἔτλας*.

φλα γυναικῶν: also in *Hipp.* 848 sq.

αὐτᾶς: note third person for second,—a not uncommon usage.

ἔξ Ἄιδα: as if she had brought him back from the lower world,—a pregnant expression.

κοίφα—πέσοι: a familiar form of expression with both Greeks and Romans; cf. *Hel.* 851-4, and the S·T·T·L· (*sic tibi terra levis*) of Roman tombstones.

σοι: is dative of interest here, rather than locative.

464-5. Notice the repetition of *ἄν*, used each time with an emphatic expression.

For the syntax of *ἐμοί* and *τέκνους* cf. v. 62 and note.

ἦ μάλ' ἄν ἔμοιγ': closely echoed in the antistrophe.

466-70. The genitive construction has a concessive force ('though') and is to be taken with what follows.

θελούσας: the voluntary nature of the sacrifice required is implied as in v. 17.

χθονὶ κρύψαι δέμας: "Implying the voluntary act of stepping alive into a grave. For the dead are said *κρύπτεσθαι*, and *νεκρός*, not *δέμας*, is 'a corpse.'" (Paley.)

After *πατρός γεραίου* a vs. answering to *Κωνυτοῦ τε ρείθρον* has been lost.

οὐκ ἔτλαν ῥύεσθαι: cf. *ἔτλας ἀμεΐψαι* in v. 462.

σχετλίω: 'cruel'; cf. *τλάμων* in v. 397. For other senses

of *σχέτλιος* see vv. 741, 824. Note the change of number, emphasising husband and wife as a pair.

471-5. *ἐν ἡβᾷ νέᾳ*: cf. v. 288 *sq.*

φωτὸς = *ἀνδρός*.

οἶχῃ: cf. *βέβηκεν* in v. 392.

τοιαύτως: used in partial anticipation of the quality to be subsequently expressed, like Eng. 'such' for 'so.'

κύρσαι = *τυχεῖν*; the form is to be assigned to pres. *κύρειν*.

συνδυάδος—*ἀλόχου*: emphatic redundancy.

φιλίας: 'loving,' 'loyal.'

τὸ = *τοῦτο*, i. e. *τὸ τοιαύτης κύρσαι*.

ἐν βίῳ: 'in (real) life,' the Poet speaking rather than the Chorus.

μέρος: perhaps somewhat as we say 'piece of good fortune,' or as the Greek commonly said *έρμαιον*. [Perhaps we should read *γέρας*.]

ἔμοιγ': emphatic contrast with Admetus.

ἀλυπος: 'free from pain,' *secura*.

δὲ αἰῶνος: like the Hom. *ἡματα πάντα*.

ἄν: repeated with an emphatic expression as in the strophe.

ξυνείη: cf. Soph. *Ai.* 705.

The expressions with which the chorus closes ignore the essential feature of the present case, namely, that either husband or wife had to die. It is, as has just been said, the Poet that speaks, yearning for a faithful woman. Is this a covert glance at his own domestic unhappiness, or was that not yet come?

Bendixen, as quoted by Julius Ritter, *De Euripidis Alcestide* (doctor's dissertation), Jena, 1875, p. 32, maintains that vv. 473 *sqq.* furnish, in conjunction with other passages in the play, a proof that the Chorus is to be thought of as composed not of old men but of young unmarried men ("e viris nondum matrimonium expertis"). The statement of the Hypothesis, *ὁ δὲ χορὸς συνέστηκεν ἐκ τινῶν πρεσβυτῶν ἐντοπίων*, Bendixen explains as an erroneous inference from v. 212, *σὺ δ' εἰ παλαιὸς δεσπότηαις ἐμοῖς φίλος*, "neque enim eundem esse veterem amicum ac senem necesse esse." What I have said above about the

Poet speaking through his Chorus seems to me a sufficient explanation of the difficulty, even if we suppose the statement of the Hypothesis to be right. That that statement was derived approximately as Bendixen thinks, is highly probable, but it does not therefore follow that it is wrong. Perhaps we may suppose that the Chorus contains younger and older members, a difference in age that would accord well with the alternately hopeful and hopeless tones of the semi-choruses in the *πάροδος*. The Coryphaeus certainly appears in the light of a man of some age and importance, and it is to him that v. 212 is addressed. The similarity between his tone of condolence and that of the aged Pheres is very noticeable; cf. notes on Pheres's speech, vv. 614 *sqq.*

V. ΕΠΕΙΣΟΔΙΟΝ ΔΕΥΤΕΡΟΝ (vv. 476-567).

For the appearance of Heracles without formal introduction, see the note on the entrance of Thanatos.

476. *κωμήται*: Schol. *ἐπει εἰς κώμας ἦσαν διηρημενοί, ὃ ἐστὶν εἰς φυλάς*, implying that Pherae was conceived as the collective name of a scattered settlement, in which the families lived *κατὰ κώμας*, in small individual groups. Such settlements seem to have been common in ancient Greece; cf. Thucydides' remarks on Sparta (1, 10, 2) *ὅτε ξυνοικισθείσης πόλεως ὅτε ἰεροῖς καὶ κατασκευαῖς πολυτελεῖσι χρησαμένης, κατὰ κώμας δὲ τῷ παλαιῷ τῆς Ἑλλάδος τρόπῳ οἰκισθείσης*. *ἄστν* in v. 480 is thus seen to be not inconsistent with *κωμήται*.

Φεραίας χθονός: cf. v. 234 *sq.*

477. *κιγχάνω*: old Epic word; cf. Hom. ζ 51.

479. *χρεῖα*: 'business.'

χθόνα: *terminus ad quem*, like *ἄστν* in v. 480.

480. *πέμπει*: 'brings.'

προσβήναι: inf. of result.

481. *Τιρυνθίῳ*: "Dicitur Hercules in *Herc. F.* 388 *Μυκηναίῳ πονῶν τυράννῳ*. Myconis enim regnavit Eurystheus. Monuit Elmsleius ad *Heracl.* 164 *Herculem et Eurystheum promiscue Argivos et Tirynthios a tragicis appellari*. Vid. infr. vv. 507, 576, 854 [491, 560, 838]." (Monk.)

482. *ξυνέξτεται*: cf. *Hel.* 255 *τῖνι πότμῳ ξυνεξύγην*; *Andr.* 98 *τὸν ἐμὸν δαίμον' ᾧ ξυνεξύγην*, *Hipp.* 1389 *ὄαις συμφοραῖς*

συνεξύγης. (These examples are quoted by Schneidewin-Nauack on Soph. *Ai.* 123 *δοῦνέκ' ἀπὸ ξυγκατέξευκται κακῆ*.)

πλάνη: referring to πορεύη.

483. μέτα: cf. v. 66. The prep. refers to both πορεύη and πλάνη.

484. οὖν: indicative of doubt, like 'possibly.'

δυνήση: sc. ἀπαγαγεῖν (implied in μέτα, v. 483); cf. v. 491.

μῶν = μὴ οὖν, *num igitur*.

ξένου: 'host,' ironical.

485. Βιστόνων χθόνα: cf. Θεσσαλῶν χθόνα in v. 479.

486. δεσπύσαι = δεσπότην γενέσθαι.

487. ἀπειπεῖν: 'to say no to.'

τοῖς πόνοις: the toils imposed by fate. Here personified.

οἶόν τε: "οἶος has to do with 'character,' οἶός τε with 'circumstance' rather; οἶος is 'disposition,' οἶός τε 'position' merely. A man may be capable of murder (οἶος), he may not be in a situation to commit the crime (οἶός τε). There are passages that seem to contradict this distinction, long since indicated by Harpokration, who says: οἶος εἰ σημαίνει τὸ βούλει καὶ προήρησαι, τὸ δὲ οἶός τε εἰ τὸ δύνασαι. But sometimes emendation is suggested, sometimes 'position' and 'disposition' coincide." (Gildersleeve, *Am. Journ. Philol.* vii. p. 165.)

488. The latter of the alternatives is regarded as the more probable. Cf. *Ion* 1038 *καθθανῶν δ' αὐτοῦ μενεῖ*.

489. 'This would not be the first contest in which I should run the risk of death.' ἀγῶνα is used in a double sense: (1) = ἀθλον (ἀθλος), (2) = κίνδυνον. In construction it is inner object with δράμοιμι. Cf. *I. A.* 1456 *δεινούς ἀγῶνας διὰ σὲ δεῖ κείνον δραμεῖν*. The metaphor is, of course, drawn from the athletic games.

490. κρατήσας δεσπότην: κρατεῖν here appears with the construction of νικᾶν. This use of the acc., with μάχη implied from *ἀνευ μάχης* in v. 486, is like that of Thucydides, who "joins κρατεῖν with the acc. when it is used with μάχη or μαχόμενος,—or, more rarely, when the connexion clearly implies this;—otherwise always with the gen." (Morris on Thuc. 1, 108, 5.) *Rhes.* 619 *ταύτας* (the *πύλους λευκάς* of Rhesus) *κτανόντες δεσπότην κομίζετε* seems to have been written with reference to the present passage.

491. ἀπέξω: we should say 'bring back'; in the Greek

expression the point of view is diametrically opposite to ours. Cf. note on *κάτωθεν* v. 424.

492. *εὐμαρὶς* = *ῥάδιον*.

ἐμβαλεῖν γνάθους: cf. v. 4 and note.

493. *εἰ μὴ γε*: the restrictive *γε* enhances the restrictive force of *εἰ μὴ*.

πῦρ πνέουσι (note the alliteration) *μυκτῆρων ἄπο*: precisely what they did, according to the legend. For a rationalistic account of Diomedes and his horses see the schol. on Aristoph. *Ecc.* 1021 Dind.

494. *ἀρταμοῦσι*: 'butcher,' 'cut up'; schol. *μαγειρεύουσιν* · *ἀρταμος γὰρ λέγεται ὁ μάγειρος*. Cf. Aesch. *Pers.* 463 (of the Greeks butchering the Persians at Salamis) *κρεοκοποῦσι δυστήνων μέλη*.

λαίψηραῖς: 'ravenous.'

495. *χόρτον*: 'fodder,' instead of *βορὰν*, because of the following *ἵππων*. The term is intentionally humorous. Hercules finds it easy to jest at danger.

496. *φάτνας ἴδουσ' ἄν*: 'pray look at their cribs (if you don't believe me).' The potential optative, as often, as a courteous form of request.

αἵμασιν: the pl. with reference to the numerous victims, as in *I. T.* 73 (of the altar of the Tauric Artemis) *ἐξ αἱμάτων γούν ξάνθ' ἔχει θριγκώματα*.

πεφυρμέναις: 'smeared.'

497. *θρέψας*: sc. *τὰς πώλους*.

παῖς πατρὸς: a familiar collocation. The words form a chiasmic parenthesis here.

κομπάζεται: sc. *εἶναι*, a variation of the Homeric *εἴσεται εἶναι*.

498. *ἰαχρόσου* = *διαχρόσου*. The epithet is to be taken literally, as is shown by the description of Rhesus (*Ihes.* 305 sq.), *πέλτης δ' ἐπ' ὤμων χρυσοκόλλητος τύπος | ἑλαμπε*. Of course, however, every Athenian would think of the mines of Scaptinsula (*Σκαπτησύλη*), mentioned by Herodotus (8, 46 sq.), of which in 424 B.C., if not already at this time, Thucydides, the historian, was lessee (see Thuc. 4, 105).

πέλτης ἀναξ: it is hard to decide whether we are to understand this phrase, with Monk, as = *πελταστής* (cf. *κώπης ἀναξ* = *ἐρέτης* in Aesch. *Pers.* 378), or to take *πέλτης* as = *πελταστῶν*. Perhaps both ideas are intended to be understood.

499. *καὶ τόνδε*: 'in this too.'

τούμου δαίμονος: sc. *ὄντα*, 'that is characteristic of' etc. More prosaically *πρὸς τούμου δαίμονος*. For the meaning of *δαίμονος* see on v. 384. For the sentiment cf. Soph. *Ai.* 534 (where we find also *δαίμονος τούμου*).

500. Parenthetical, assigning the reason for the preceding exclamation.

σκληρὸς: a metaphor from a hard and stony road, as *πρὸς αἶπος* from a steep one. There is doubtless a reference here to the words of Hesiod (*Op.* 287-292) about the rugged path of virtue,—words that formed, as it were, the text of Prodicus' apologue of Heracles at the cross-ways (*Xen. Mem.* 2, 1, 21-34), which was doubtless familiar to Euripides.

501. *εἰ*: almost = *ἐπει*.

χρῆ: 'it is fated.'

502. *ξυνάψαι*: a metaphor drawn from wrestling, like our 'join battle.'

Λυκάωνι: "An Lycaonis, filii Martis, alibi mentio fiat, necne, hand scio." (Monk.)

503 sq. *Κόκκη*: the battle is described in Hesiod's '*Shield of Heracles*.'

ἔρχομαι—συμβalῶν: 'I am on my way to join,' 'I am going to join' (nearly = *μέλλω συμβαλεῖν*).

συμβalῶν: not of purpose, but of destiny (see *χρῆ* in v. 501).

πάλους δεσπότη τε: 'sociative' dative, with *συμ-*.

505. *οὔτις ἔστιν δε=οὐκ ἔστιν δεστις*.

Ἄλκμήνης γόνον: he names the only earthly parent he could claim, thus implying the divinity of his father.

506. *τρέσαντα—δψεται*: cf. v. 232; and for the tense of *τρέσαντα* see the note on that passage about *καθθαρούσαν*.

δψεται: the tone is one of confident prediction. Cf. *Rhes.* 148.

507. *καὶ μὴν*: cf. v. 385 and note.

508. *πορεύεται*: a stately and solemn advance is implied; cf. on v. 234. Similar to this v. is *Hipp.* 1156.

509. A stately welcome, in which Heracles is addressed with the titles of his exalted birth. For the genealogy of Heracles cf. *Hdt.* 6, 53.

510. *καὶ σὺ χαίρει* : *salve tu quoque.*

511. *θελοίμ' ἄν* : sc. *χαίρειν* in the sense of 'be glad.' 'I would, if I could.'

ἐξεπίσταμαι = *εἰδ ἐπίσταμαι*, 'I know full well.'

512. *τί χρέημα* : common in the tragic style for *τί*, 'what is the matter that you' etc.

πρέπει : 'are marked,' *insignis es.*

513. *ἐν τῇδ' ἡμέρᾳ* : cf. v. 20 and note.

μέλλω : *in eo est ut.*

514. *οὐδν* : 'if that be so,' *οὕτως ἐχόντων.*

πημονὴν = *πῆμα*, *βλάβην.*

515. *οὓς ἐφουσ' ἐγώ* : 'my children'—however it may be with those of others.

516. *γε μὴν* : *quidem certe.*

ῥαίσι : referring not to the *τέλος ἤβης* but to the *γήρας τέλος*. Cf. *Hipp.* 794 sqq. *μῶν Πιπθέως τι γήρας εἰργασται νέον ; | πρόσω μὲν ἤδη βίσιος, ἀλλ' ὅμως ἐτ' ἄν | λυπηρὸς ἡμῶν τοῦσδ' ἄν ἐκλίπτοι δόμου.*

εἴπερ : 'if so be that.'

οἴχεται : as in v. 472.

517. *ἔστι* : emphatic, = *ζῆ*.

519. *ἐπ' αὐτῇ* = *περὶ αὐτῆς* ; for a different sense of the phrase see v. 148. Cf. the use of *super* = *de*.

μῦθος = *λόγος*.

ἔστι μοι = *ἐχω* = (nearly) *δύναμαι*.

520. *θανούσης*—*ζώσης* : archaic use of the simple gen. = *περὶ* with gen.

521. 'The fact that her life hangs in the balance pains me.'

With vv. 519-21 cf. *Hel.* 138 *τεθνᾶσι κού τεθνᾶσι* 'δύο δ' ἐστὸν λόγω.

522. *ἀσημα* = *ἀσαφή*. Perhaps the metaphor is taken from unminted money ; cf. *ἀργυρὸς ἀσημος*.

523. *μοίρας ἧς* : attraction of antecedent to relative ('inverse attraction'). With the close of the vs. cf. v. 27.

524. *γε* : restricting *ἀντι σοῦ καθανεῖν ὑφειμένην* and hence put after the first element of that clause.

ὑφαιμένην: perhaps the figure is here that of a victim bowing to receive the death-stroke. One thinks of Thanatos's sword.—We are to understand from this that some news of Alcestis's sacrifice had got abroad, but not that Heracles has heard any news from the inhabitants of Pherae; else he would know that this is the *κύριον ἡμᾶρ*. He evidently regards Alcestis's speedy death as by no means certain; and even if he did, his happy-go-lucky philosophy, as expounded in v. 788 sq., would lead him to think little of it.

525. **οὖν**: looking backward to the previous verse and rendered more explicit by *εἴπερ κτέ.*

ἦνεσεν: cf. *ὑπέστη* in v. 36.

526. **μὴ πρόκλαι'**: the hearty, hopeful creature will not hear of borrowing trouble.

ἐς τότ': *i.e.* the time of her (supposed) future death; cf. *ἐς ἄβρον* in v. 320 and *ἐς ὕστερον* in *I. A.* 720. "Throughout Greek literature *ἐς* is used with adverbs of time." (Rutherford, *New Phrygichus*, p. 118; cf. p. 120 sq.)

ἀμβαλοῦ: the idea is that of throwing or putting back something that has got too far forward, like the fold of a garment.

527. Things that are equal to the same thing are equal to each other. The conclusion of Admetus's syllogism is suppressed.

μῆλλον: *sc.* *θαυεῖσθαι*; cf. v. 50.

528. Heracles denies Admetus's major premiss.

χωρὶς νομίζεσθαι: 'are reckoned apart,' 'belong to different categories.' Monk compares *Troad.* 632 sq. *οὐ ταυτὸν, ὦ παῖ, τῷ βλέπειν τὸ καταβαίνειν* | *τὸ μὲν γὰρ οὐδέν, τῷ δ' ἐνεισιν ἐλπίδες*. See also Aesch. *Prom.* 927, with Wecklein's note, and Plat. *Prot.* 336 B, with Sauppe's note. This dialogue begins to remind us of the scene between Apollo and Thanatos. Euripides is always the *σκηνηκὸς φιλόσοφος*.

529. A proverbial form of expression; cf. *Suppl.* 465 sq. *τῶν μὲν ἠγωνισμένων | σοὶ μὲν δοκέτω ταῦτ', ἐμοὶ δὲ πάντια*, "ad quem locum Marklandus citat proverbium ex Eueno ap. Stob. LXXX. *Καὶ πρὸς μὲν τούτους ἀρκεί, λόγος ὡς ὁ παλαιός, Σοὶ μὲν ταῦτα δοκοῦντ' ἐστίν, ἐμοὶ δὲ τάδε, Soph. Ai. 1038 [1039] κείνός τ' ἐκείνα στεργέτω κάγῳ τάδε.*" (Monk.) Note the chiasmus *σὺ τῆδε—κείνη δ' ἐγώ*.

530. **φίλων**: including relations and friends (*συγγενῶν, ὀικείων, and ὀθνείων*); cf. v. 532, and v. 15 with the note.

531. The *vs.* is, of course, susceptible of two interpretations. To Admetus the first word means 'my wife,' but he intends Heracles to understand (as indeed he does) 'a woman.'

532. ἄλλοθενος: 'alien,' perhaps connected with ἔθνος.

533. ἄλλως: another double meaning: from Admetus's point of view, 'otherwise than by blood' (*i.e.* by marriage); from Heracles', 'all the same' (nearly ὁμως).

ἀναγκαῖα: 'connected with'; cf. the use of *necessarius* in Latin (see Lewis and Short's Dictionary, *s.v.*).

δομοῖς: 'the family,' like οἶκος (*v.* 415).

534. ἄλεσεν: 'lost,' *amisiit*; cf. *v.* 179.

536. φεῦ: *extra metrum*, like the exclamation of Thanatos in *v.* 28. Perhaps it were better to say that such an exclamation with a pause = a whole verse of the metre in which it occurs.

εἴθ' ἤθρομεν: a wish for the reversal of something that has already come to pass. *εἴθε* must have been firmly established as a particle introductory of the pure optative before this idiom could be developed. Similar developments are *εἰ* in unreal conditions and *μή* with the indicative after expressions of fear.

λυπούμενον = κλαίοντα, πενθοῦντα.

537. ὡς δράσων: 'implying (*ὡς*) that you will do.' The so-called future participle, originally a desiderative (cf. the *vbs.* in *-σεῖω*), has the force of a future indic. when introduced by *ὡς*, *i.e.* *ὡς* with the fut. part. (like *ὡς* with the other participles) is a form of *oratio obliqua*.

δῆ: *tandem*, 'pray.'

ὑποράπτεις: a homely metaphor from 'piecing out' a garment, like our 'tack on'; see L. and S. *s.v.*

τόνδ'—λόγον: 'this last remark,' referring to the preceding *vs.* Admetus is on the alert lest his friend refuse his hospitality.

538. ξένων: according to *v.* 1044 *sq.* Heracles had many ξένοι at Pherae.

πορεύσομαι: we should probably have πορευόμενος, were it not for the metre.

539. Cf. on *v.* 52.

δοναξ: 'my lord.'

540. ὄχληρός: *molestus*.

ᾠδοί : an archaism in syntax, employed in generalisations ; see Goodwin, *M. and T.* § 501 (c).

541. **ἄλλ'** : urgent, 'nay,' 'pray.'

542. Elmsley inserted *τι* after *ἀλοχρῶν* (see Crit. Notes) in accordance with the view that a vowel cannot be lengthened in the dialogue in such a position. Porson (the author of this view) says (on *Orest.* 64): "Sed ubi verbum in brevem vocalem desinit, eamque duae consonantes excipiunt, quae brevem manere patiantur, vix credo exempla indubiae fidei inveniri posse, in quibus syllaba ista producat." Nauck also (*Eur. Stud.* ii. 65) pronounces this vs. "certainly wrong." *Cycl.* 425 *ἴδει δὲ παρὰ κλαλοῦσι συνναῦταις ἐμοῖς* should decide us in favour of Elmsley's emendation.

θωνᾶσθαι : Heracles feels the cravings of hunger, like Odysseus in η 215-221. On the use of *θωνᾶν* in Attic see Rutherford's *New Phryn.* p. 29.

543. **χωρῖς** : i.e. separate from the family apartments.

544. Parataxis for *ἐάν* *μεθῆς* *με*, *μυρίαν* *σοι* *κτέ*. "We find an analogue for the protasis of this form [*ἐάν* w. subjunct.] in the imperative, which gives us a convenient paratactic representative, although it really represents historically and adequately only *εἰ* with the subjunctive, not *ἐάν* with the subjunctive." (Gildersleeve, *Am. Journ. Philol.* iii. p. 436.)

ἔω χάριν : *gratiam habeo*.

546. Admetus stops all discussion by ordering one of his attendants (whom he addresses sharply as *σὺ*) to take Heracles within.

δομάτων : the main palace. Best taken as ablative gen. with *ἐξωπίους*, 'outside of.' (Cf. in Aristoph. *Thesm.* 881, where Euripides is made to say *αὐτὸς δὲ Πρωτεύς ἐνδον ἔστ' ἢ ἐξώπιος*; see L. and S. s.v. *ἐξώπιος*.) According to Vitruvius and Pollux such *ἐξώπιοι* *ξενῶνες* were represented scenically by doors at the side of the middle door, or *valvae regiae*, of the *σκηνή*. (See Haigh, *Att. Theatre*, p. 173 sqq., particularly note 3 on p. 174.) According to Vitruvius (6, 10 [7]) this answered to an arrangement in the interior of the actual Greek house. The external doors of guest-chambers were thus a concession to the tragic stage, the traditions of which did not favour anything approaching more nearly to shifting-scenes than the seldom-used *ἐκκύκλημα*. Here then we suppose a side-door opened (cf. *οἶκας* in v. 547) by the slave, who then leads in Heracles, whose reluctance is, for the time being, overcome by the demands of his *στυγερὴ γαστήρ*.

ἔξωπλος: "vox ab Euripide in tragoediam introducta et, ut videtur, ab eo solo usurpata, ab Aristophane autem identidem irrisa non comparat nisi in prioribus [Euripidis] fabulis." (Schroeder, *De iteratis ap. trag. Gr.* p. 9.)

547. **τοῖς ἑφιστώσιν**: cf. *I. T.* 726. Here 'butlers' (ταμίαι) are referred to.

548. **παρεῖναι**: from *παρήμι*. Equivalent to *παραθεῖναι*; cf. Hom. *η* 175 *σίτον δ' αἰδοῖα ταμῆ παρήθηκε φέρουσα*.

ἐν = *ἐνδον*.

549 sq. **θύρας μεταύλους**: here the doors leading from the main or fore-court of the palace into the *ξενῶνες*.

οὐ πρέπει κτή: a sort of answer to Heracles' objection in vv. 540 and 542.

θουινόμενος: *inter cenandum*.

On the denseness of Heracles' wits, as exhibited in the scene that here closes, see the Introduction.

551. **προσκεμμένης**: perhaps the figure is taken from an attack of foes, perhaps from a wave of the *κακῶν πέλαγος*; see L. and S. *s.v.* *πρόσκειμαι*. The reading *προκειμένης* is due to some one that was thinking of the *πρόθεσις* of Alcestis. Cf. v. 833.

552. **τολμῆς**: 'have you the heart.'

ξοδοκεῖν: on the form see Cobet, *Var. Lect.* p. 579 sq.

μῶρος: implying a temporary madness. 'Have you lost your wits?'

553. **σφς**: archaism for *αὐτόν*.

πῶλεως: inconsistent with v. 476 (see note *ad loc.*)

555. **οὐ δῆρ'**: 'I trow not.'

556. **ἐγίγνερ'**: the sense of refusal and opposition in the negated imperfect fairly personifies *ξυμφορά*.

ἐγώ: sc. *ἐγενόμην*.

557. Cf. *Cycl.* 683 *κακὸν γε πρὸς κακῷ*, also *Hipp.* 874.

558. **καλεῖσθαι**: 'begin to be called.'

τοὺς ἑμούςς: the pride of the prince crops out sharply.

ἐχθροζήτους: an Aeschylean word; cf. *Prom.* 727.

559. **τοῦδε**: 'in him.'

560. **ὅταν περ**: 'every time that.'

"**Ἄργους διψίαν χθόνα**: in accord with the traditional description of Argos, cf. *πολυδίψιον Ἄργος* in Hom. Δ 171. Any one that has walked from Nauplia to Argos and Mycenae will appreciate the force of the epithet.

561. **ἔκρυπτες**: 'did you seek to conceal.'

τὸν παρόντα δαίμονα: cf. vv. 384 and 13; also Aesch. *Pers.* 825, Soph. *El.* 1305 sq., Eur. *Andr.* 973 sq.

562. **φῶλον**: with emphasis; for, according to Greek views, *κωὰ τὰ τῶν φίλων* (cf. *Orest.* 785).

564. **ἐγνώρισε**: 'had got knowledge of.'

565. **σοὶ μὲν**: contrasted, rather haughtily, with *τάμα* in the following vs.; cf. note on *τοῦς ἐμοῖς* in v. 558. *οἶμαι* too seems to be said with a slight sneer—'I suppose.'

566. **αἰνέσεις**: 'will refuse your approval,' 'refuse to sanction my conduct'; future with full modal force.

ἐπίσταται: a personification of the palace, or, perhaps better, an identification of the palace with himself—a sort of *le palais, c'est moi*.

567. **ἀποθεῖν οὐδ' ἀτιμάξαι**: alluding in the latter word to the good-cheer he has ordered for Heracles (v. 548).

Hirzel in his treatise *De Euripidis in componendis Diverbiis Arte*, p. 10, lays stress upon the artificial arrangement of vv. 546-567, which are divided between Admetus and the Chorus (Coryphaeus) thus: 5 . 2 . 8 . 2 . 5. This exact correspondence

seems to be intentional here, but Hirzel goes much too far in his treatment of other passages.

VI. ΣΤΑΣΙΜΟΝ ΔΕΤΤΕΡΟΝ (vv. 568-605).

With the opening of this choral passage cf. the opening of the *πρόλογος*.

568-9. **ἐλευθέρου**: *liberalis*. The Chorus does praise Admetus after all.

ἀεί ποτ': 'ever and under all circumstances.'

570-1. **τοὶ**: emphasising *σέ*.

572. **ἤξιωσε = ἤνεσε**.

573. **σοῖς**: referring to *ἀνδρὸς* rather than to *οἴκος*.

μηλονόμας: echoing, in the termination, *εὐλύρας*.

575. **δοχμῶν** : 'slanting' ; cf. v. 1000.

576. Cf. *I. A.* 573 sqq. *ἔμολες, ὦ Πάρις, ἦτε σύ γε | βουκόλος ἀργεναῖς ἐτράφης | Ἰδαίαις παρὰ μύσχοις, | βάρβαρα συρίζων, Φρυγίων | αὐλῶν Ὀλύμπου καλάμοις | μιμήματα πνέων.*

577. **ποιμνίτας ὑμεναίους** : 'shepherd nuptial - songs,' for 'shepherds' n. s.' ; cf. *πρυμνήτην κάλων* in *Med.* 770. The general nature of such songs may be gathered from Theocritus.

578-9. **σὺν** goes with the whole picture, as far as v. 587, notwithstanding the change of verb. It represents the harmony of the motley crew of beasts,—their character as a 'happy family.'

ἐποιμαίνοντο κτέ. resumes *ποιμνίτας ὑμεναίους*.

μέλων : gen. of source, 'joy derived from, inspired by, the strains.'

580. The ancient authorities seem to warrant our belief in the existence of lions in northern Greece in ancient times ; cf. *Hdt.* 7, 126, where they are said to be found between the Nestus and the Achelous, *οὔτε γὰρ τὸ πρὸς τὴν ἠῶ τοῦ Νέστου οὐδαμῶθι πάσης τῆς ἔμπροσθε Εὐρώπης ἴδοι τις ἂν λέοντα, οὔτε πρὸς ἑσπέρας τοῦ Ἀχελώου ἐν τῇ ἐπιλοίπῳ ἠπείρῳ* (northern Greece), *ἀλλ' ἐν τῇ μεταξὺ τούτων τῶν ποταμῶν γίνονται.*

584. **ποικιλόθριξ** = βαλιά.

585. **ἰψικόμων** : *allicomatum*.

586. **δατῶν** : ablative gen.

βαίνουσ'—*σφυρῶ κόφῳ* : cf. *Med.* 830 (of the light-footed Athenians) *βαίνοντες ἀβρώς.* *σφυρῶ* emphasises the slender legs of the animal ; we might expect *ὀπλή*, 'hoof.'

589 sqq. **τοιγὰρ** : *i.e.* as a reward for hospitality.

πολυμηλοτάταν ἑστίαν : probably a reminiscence of Pindar, *Ol.* 1, 16 (10) sqq., *ἐς ἀφνεῶν ἱκομένους | μάκαιραν Ἰέρωνος ἑστίαν, | θεμοστειὸν ὅς ἀμφέπει σκάπτων ἐν πολυμήλῳ | Σικελία, ὀρέπων μὲν κορυφὰς ἀρετῶν ἀπο πασῶν, | ἀγλαΐζεται δὲ καὶ μουσικᾶς ἐν αὐτῷ, | οἷα παίζομεν φίλων | ἀνδρες ἀμφὶ θαμὰ τράπεζαν.*

παρὰ καλλίναον Β. λίμναν : cf. *Hom.* B 711 *οἱ δὲ Φεράς ἐνέμοντο παρὰ Βοιβηίδα λίμνην.* We should call this piece of water rather a 'marsh' or 'swamp.' On *καλλίναον* Woolsey says : "This epithet, like *καλλίρροος*, is elsewhere used of fountains and rivers, not of lakes. Does it point to the water moved to and fro by the winds ?"

591-6. **ἀρότους - γυῶν—πέδιων δαπέδοις** : chiasmus. The

poet mentions first the fertility of the rich bottom-lands (where the agriculture of to-day, pursued with a wooden plough, hardly better than a harrow, and a yoke of buffaloes, has not advanced since the time of Admetus); then his eye seems to pass over the extended levels to the western Molossian mountains with their crown of clouds.

ἀέλιου κνεφάλαν ἰππόστασιν = ἐσπέραν, — a charming description (cf. *fr.* 771, 5). We can readily see from such a passage how the scenery of northern Greece could enter into the aged writer of the *Bacchae*.

δρον — τίθεται: used here metaphorically; the words literally refer to the setting of boundary-stones (δροι).

πόντιον — Αἰγάλων: the sea-giant (cf. Hom. A 403 sq.), for the sea itself. Object of κρατύνει. The reference is, of course, to the eastern confines of Admetus's kingdom.

ἐπ': usque ad.

ἀκτῶν ἀλιμένων: cf. *Hel.* 1211 λιβύης ἀλιμένους ἐκπεσόντα πρὸς πέτρας. The dangerous rocks of this shore were termed the 'Furnaces' (ἰπνοι), apparently from the seething of the sea there (τῆς θαλάσσης ζεσάσης); cf. *Hdt.* 7, 188. On the geography and geology of Thessaly cf. *Hdt.* 7, 129.

597-605. The first strophe and antistrophe had indicated the cause of the prosperity of Admetus, referring to a period before the opening of this play. The second strophe mentions the nature of this prosperity, and thus forms a transition to the second antistrophe wherein Admetus's most signal exhibition of the noble hospitality that has blessed him in the past is cited. This leads to the expression of a hope that things will yet work together for his good.

καὶ νῦν: bringing us to the point of present interest.

ἀμπετάσας: 'having flung wide the door.'

νοτερεῶ βλεφάρῳ = καίπερ θρηγῶν, κλαίων.

τὸ εὐγενές: 'that which is innately noble,' — more vigorous than τὴν εὐγένειαν. The frequency of this usage is a familiar feature of Thucydides' style. "The ability to use the neuter of the adjective instead of long-winded abstracts of secondary formation is the prerogative of the older language" (Wilamowitz-Moellendorf on *H. F.* 75).

ἐκφέρεται: 'is carried beyond all restraint'; cf. *Hipp.* 1224 (of runaway horses) βία φέρουσιν.

πρὸς αἰδῶ: according to the myth of Protagoras (Plat.

Protag. 322 B-D) Zeus gave men *αἰδώς* and *δική* ('sense of propriety' and 'sense of property-rights') as the foundation-stones of civilisation.

ἀγαθότης: birth and worth inseparably blended.

σοφίας: the "wisdom to perceive and know what things we ought to do."

ἀγαμαι: sc. *σοφίας*, 'I stand in awe of your *σοφία*'; cf. *Rhes.* 244 sq. *ἀγαμαι* | *λήματος*.

πρὸς-ῆσται: cf. Aesch. *Ag.* 982 sq. *θάρσος εὐπειθὲς ἕξει φρενὸς φίλον θρόνον*; and Eur. *Suppl.* 609 *τόδε μοι τὸ θρῶσος ἀμφιβάλνει*. This and the following vs. are, as Monk says, rightly rendered by Buchanan: "et mentem bona spes habet | successura homini pio | omnia recte." Monk compares *Orest.* 538 *θυγάτηρ δ' ἐμὴ θανοῦσ' ἔπραξεν ἔνδικα* ('met with her just deserts'), *I. A.* 346 *πράσσοντα μεγάλα* ('in great prosperity'), *El.* 1359 *εὐδαίμονα πράσσει*. Jerram, more appositely, cites *Troad.* 683 *πράξειν τι κεδνόν*. *κεδνός* is generally used of a person. (The article *κεδνός* in L. and S., ed. 7, is very inadequate.)

VII. ΕΠΕΙΣΟΔΙΟΝ ΤΡΙΤΟΝ (vv. 606-961).

606. Admetus, who had retired into the palace after v. 567, now reappears followed by attendants with the bier. The funeral-train is stopped by the entrance of Pheres.

εὐμενῆς παρουσία: abstract for the concrete *οἱ εὐμενῶς παρόντες*.

607. *πάντ'*: i.e. *πάντα τὰ πρόσφορα*; cf. v. 148.

608. *ἄρδην*: 'raised aloft'; cf. Aesch. *Ag.* 234 sq. *λαβεῖν δέρ- | ῥην* (= *ἄραι*), reproduced in Euripides' *μεταρσία ληφθείσ'*, *I. T.* 27.

ἐς τάφον: cf. v. 828.

πυράν: but she is not to be burned; *πυρά* is here the mound (*τύμβος*, *χώμα*) raised over the grave, and treated sometimes as an altar; cf. vv. 740 and 995 sqq. Hence the order *τάφον τε καὶ πυράν*.

609. *ὡς νομίζεται* = *ὡς νόμος ἐστίν*.

610. *προσείπατ'*: cf. v. 768 sq. The custom of bidding farewell to the dead was common to Greeks and Romans.

The Chorus has really done this already (v. 435 *sqq.*), but not during the progress of the funeral procession.

ὄδον : inner object ; cf. v. 263, also Soph. *Ant.* 807 *sq.*
τὰν νεάταν ὄδον | στείχουσαν.

611. **καὶ μὴν** : cf. v. 507.

γῆραιῷ ποδί : i.e. βραδέως γέρων ὦν. Cf. *Rhes.* 85 *sq.* καὶ μὴν
δδ' Αἰνέας καὶ μάλα σπουδῇ ποδὸς | στείχει, κτέ.

612. **ἐν χερσίν** : 'in both hands,' implying the lavishness of the offering.

613. **κόσμον** : see on v. 149.

νεπρέρων ἀγάλματα : 'things that give joy to the dead in the lower world.' Cf. Aesch. *Cho.* 14 *sq.* (of the offerings at Agamemnon's tomb) ἢ πατρὶ τῶμῳ τάσδ' ἐπικάσας τύχῳ | χοῶς φερούσας νεπρέροις μειλίγματα ; (with which again cf. *Pers.* 609 *sq.*).

614. **ἦκω** : cf. the use of this word at the opening of the *Bacchæ* and of the *Hecuba*.

κακοῖσι σοῖσι συγκάμων : cf. *Rhes.* 807 ξυναλαγῆ δ', ὡς
ἐοικε, σοῖς κακοῖς. Note the sigmatism.

τέκνον : intended to be affectionate.

615 *sq.* The tone of formal condolence appears here as in v. 200.

οὐδεὶς ἀντερεῖ : cf. τίς δ' ἐναντιώσεται in v. 152.

σώφρονος : 'faithful' ; cf. v. 182.

ἡμέρητικας = ἐστέρησαι.

617. **φέρειν ἀνάγκη** : the tone of the Coryphaeus again ; cf. v. 416 *sqq.*

φέρειν—δύσφορα : cf. v. 416.

618 *sq.* **δέχου** : pres. imperative, 'pray accept.'

τόνδε : with a gesture.

κατὰ χθονὸς ἔγω : cf. note on *κάτω χθονός* in v. 45.

ταύτης : 'that wife of yours.'

τιμᾶσθαι : 'be constantly honoured.'

χρεών : expressive here of propriety (*πρέπει*), not necessity (*ἀνάγκη*, *δεῖ*).

620. **ἦτις γὰρ** : *quippe quæ*. In Latin the verb would, of course, be in the subjunctive ; cf. on v. 17. The generic relative

with τῆς σῆς ψυχῆς instead of ψυχῆς τῆς ἀνδρὸς is a fusion of general with particular that is extremely common in Greek.

621. ἔθηκεν = ἐποίησεν, *reddidit, effecit*.

οὐδ' εἶασε: note the culminative force of the aorist; the common οὐκ εἶα = 'would not allow,' *recusabat*.

622. γῆρα κτέ: 'bring down my grey hairs with sorrow to the grave.'

623 sq. πάσαις—γυναῖξιν: note the emphatic positions.

ἔθηκεν: very soon after ἔθηκεν in v. 621. Such repetitions of a word are not avoided in Greek as they are in modern English.

βίον: we should say 'social status.'

γενναῖον: an echo of εὐκλέεστερον, or, perhaps better, anticipated by it. Cf. Soph. *O. C.* 1640.

625 sqq. This is Pheres's farewell-speech to the dead; cf. v. 610 and note, and the words of the Chorus, vv. 434 sqq. Observe the chiasmus.

πίπτοντας: 'as we were on the point of falling.'

φημί: 'I affirm.'

τοιούτους: *i.e.* 'as yours.'

λύειν = λυσιτελεῖν.

ἦ: we should say 'otherwise' (ἄλλως δέ).

ἄξιον: 'worth while,' *operae pretium*.

Cf. with the closing words of Pheres vv. 238 sqq.

629. ἦλθες: nearly = ἦκεις.

τάφον: *funus*.

630. ἐν φλοισι: neuter.

σὴν παρουσίαν: cf. v. 606.

λέγω: 'count,' 'reckon,' *νομίζω*.

τοῦτον: 'that of yours,' *istum*, answering to τόνδε in v. 618 and spoken with a gesture of contempt.

632. 'For such things she will not lack in her burial.' For the form of expression cf. *Troad.* 906 μὴ θάνη τοῦδ' ἐνδεής. Cf. also Soph. *O. T.* 406 δεῖ δ' οὐ τοιούτων, ἀλλ' ὅπως κτέ, *Phil.* 1049 οὐ γὰρ τοιούτων δεῖ, τοιοῦτός ἐμ' ἐγώ, and Virgil's *Non tali auxilio nec defensoribus istis* | *Tempus eget* (*Aen.* 2, 521 sq.).

633. τότε: note the fierce abruptness.

ἀλλέμην : 'was on the brink of destruction,' *salus agebatur mea*.

634. **ἄλλῃ** : sc. ἀνθρώπῳ.

635. **νῆφ γεραῖός** : familiar collocation of contrasted terms ; cf. *Phoen.* 103 sq. γεραῖάν νῆφ | χεῖρ', κτέ. With vv. 633-5 cf. *Dem.* 18, 248 ὡσπερ ἂν εἴ τις ἰατρός, ἀσθενοῦσι μὲν τοῖς κάμνουσιν εἰσιῶν μὴ λέγοι μηδὲ δεικνύοι δι' ὧν ἀποφεύξονται τὴν νόσον, ἐπειδὴ δὲ τελευτήσῃε τις αὐτῶν καὶ τὰ νομιζόμεν' αὐτῷ φέροιο, ἀκολουθῶν ἐπὶ τὸ μῆμα διεξίει "εἰ τὸ καὶ τὸ ἐποίησεν ἀνθρώπος [οὔτοςί], οὐκ ἂν ἀπέθανεν." "ἐμβρόντη", εἶτα νῦν λέγεις ;"

640. **ἔδειξας** = ἀπέδειξας.

εἰς ἔλεγχον ἐξελθὼν = ἐλεγχθεῖς, 'when you came to trial,' 'took the stand'; cf. v. 15 and note. For the phrase here used Woolsey compares (not very appositely) *Soph. Phil.* 98 εἰς ἔλεγχον ἐξίῶν (= ἐλέγχων), *O. C.* 1297 εἰς ἔλεγχον — μολῶν (= ἐλέγξας).

ὅς εἰ = οἷος εἰ, differing from τίς εἰ, as *qui sis* differs from *quis sis*.

641. **πεφυκέναι** = φύσει εἶναι (ἀλλὰ θέσει), implying, however, that he must be of nobler blood than his father (cf. v. 675 sq.). For the construction here see on v. 668.

642. **ἦ τὰρα (τοὶ ἄρα)** : 'yes, in good sooth, as we see.'

πάντων : partitive, or ablative.

ἀψυχῆ : cf. vv. 696, 717, 956 ; *Aesch. Sept.* 192, 259, 383.

643. **ὅς** : more pointed than ὅστις.

644 sq. **οὐκ ἠθέλησας** : *voluisti* = *recusasti*.

θανεῖν τοῦ σοῦ πρὸ παιδός : cf. v. 649. — τοῦ σοῦ : emphatic — 'your only son.'

εἰάσατε : including the mother.

646 sq. **ὀθνεῖαν** : cf. v. 532 sq.

καὶ μητέρα πατέρα τ' : one of the not infrequent reminiscences of *Andromache's* words in *Hom. Z* 429 sq. "Ἐκτορ, ἀτὰρ σύ μοι ἔσσι πατὴρ καὶ πότνια μήτηρ | ἠδὲ κασίγνητος, σὺ δέ μοι θαλερός παρακόλτης. The irregularity in the connective in πατέρα τ' (for καὶ πατέρα) may be explained by the incongruity of sex, — 'yes, and father too.'

ἐνδίκως ἂν : repetition of ἂν with emphatic word.

ἡγοίμην : *ducam*, *νομίζοιμι*, *λέγοιμι*.

648. **καίτοι** : *at tamen*.

καλόν γ' : *pulchrum quidem certe.*

ἀγών ἠγωνίσω : cf. v. 416 and v. 489 with note ; also *Suppl.* 427 ἐπεὶ δ' ἀγῶνα καὶ σὺ τόνδ' ἠγωνίσω.

649. καταθεῖν : apposition defining ἀγῶν'.

650. πάντως : 'at all events,' 'in any case.'

λοιπός : qualificative of βιώσιμος χρόνος = βίος : Woolsey comp. *Med.* 598 λυπρός εὐδαίμων βίος (= λυπρὰ εὐδαιμονία).

653. καὶ μὴν : 'and indeed.'

χρῆ : *debet.*

παθεῖν : 'experience' ; cf. εὐπαθεῖν.

654. ἐν τυραννίδι : *i.e.* as διάδοχος πατρῶν θρόνων.

655. παῖς : as soon as he was of sufficient age Pheres, like Admetus, had received the government from his father, married and begotten a successor to the throne.

διάδοχος : here perhaps a substantive, as in Aesch. *Prom.* 1027, though in *Androm.* 802 *sq.* we find κακὸν κακῶν | διάδοχον (cf. *Hec.* 588 λύπη τις ἄλλη διάδοχος κακῶν κακοῖς). The official title of the present Crown Prince of Greece is διάδοχος.

θρόνον : cf. Ion's establishment by Athena as hereditary prince (*Ion* 1618), *eis* θρόνου δ' Ἴζου παλαιούς.

656. ὥστε : 'wherefore,' *quia re.*

ἄτεκνος : *i.e.* 'without male heir,' like ἄκουρον in Hom. *η* 64, said of Rhexenor, who died μίαν στήν παῖδα λιπόντα.

δῶμον : 'estate.'

657. λείπειν ἔμελλες : a periphrasis for ελείπες ἄν. Such periphrases are of inestimable value to us in our endeavours to attain the point of view from which the Greek regarded his own language. Cf. τὸ μέλλον συμφέρειν = συνοῖσον, βούλομαι λέγειν = λέξω, καταστήσασα ἔχει = (late) καθέστακε, οὐκ οἶδα ὅ τι χρῆ εἰπεῖν = οὐκ οἶδα ὅ τι εἶπω (Blass in Müller's *Handbuch* 2 i. p. 178).

ὄρφανὸν διαρπάσαι : 'without an heir to protect it from plunder.' In v. 655 ἐγὼ was emphasised (as who should say 'a man like me,' *i.e.* strong and valiant) with a distinct purpose ; for such tales as that of the plundering of the suitors during the absence of Odysseus and the minority of Telemachus were familiar to all.

658. For the form of expression cf. Aristoph. *Nub.* 53 οὐ μὴν ἐρῶ γ' ὡς ἀργὸς ἦν, *Ehes.* 399 οὐ γάρ τι λέξεις ὡς ἀκλήτος ὦν φίλοις κτέ.

μ': 'of me,' the *ὡς*-clause takes the place of the non-personal object.

ἀτιμάζων: 'abusing,' *ὕβριζων*.

659. **προὔδικά σ'**: "I did not wantonly expose you to death," says Adm., in effect; "I took the best of care of you and paid you the greatest respect; so it was only fair that you should make a worthy return."

δοτις: see on v. 620.

660. **μάλιστα**: 'in the highest degree,' absolute superlative.

χάριν: 'gratitude.'

661. **τοιάνδε**: bitterly emphatic.

662. **φυτεύων**: 'in setting about' etc.; note the force of the present.

οὔκέρ' ἂν φθάνοις: 'you could not be too quick'; cf. *Orest.* 936 sq. *οὐ φθάνοι' ἔτ' ἂν | θνήσκοντες, ἢ γυναῖξι δουλεύειν χρεῶν* (also *Orest.* 941 and 1551). On this idiom see Goodwin, *M. and T.* § 894.

663. **γηροβοσκήσουσι** = *βουλήσονται γηροβοσκεῖν*; there is no sense of result in the future as such.

θανόντα = *θαν θάνης*.

664. **περιστελοῦσι**: technically used of preparing a corpse for burial; cf. Hdt. 6, 30 *τὴν κεφαλὴν τὴν Ἰστιάου λούσαντάς τε καὶ περιστειλαντάς εὐ ἐνετείλατο* (sc. *Δαρείος*) *θάψαι ὡς ἀνδρὸς μεγάλως ἐωυτῷ τε καὶ Πέρσῃσι εὐεργέτω*.

προθήσονται: technical of the 'laying out' (*πρόθεσις*) of the body.—This *πρόθεσις* generally took place on the day following the death (see Becker's *Charikles*, ed. Göll, vol. iii. p. 128), the funeral (*ἐκφορά*) on the third day (*ib.*). In the case of Alcestis, everything is compressed by dramatic license into one day.

With vv. 663-4 cf. *Med.* 1032 sqq. *ἡ μὴν ποθ' ἢ δύστηνος εἶχον ἑλπίδας | πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμέ | καὶ καταθανούσαν χερσὶν εὐ περιστελεῖν, | ζηλωτῶν ἀνθρώποισι*: also *Orest.* 1066, *Soph. Ant.* 902 sq.

665. **ἐμῆ**, which is unnecessary for the sense after *τῆδ'*, heightens the emphasis of *ἐγωγε*.

666. **τίθηγκα δῆ**: cf. *Med.* 386, where Medea, for the sake of argument, supposes the death of her enemies in the words *καὶ δῆ τεθνάσι*.

τοῦπὶ σ' : *quod attinet ad te, quantum ad te.* Cf. *Hec.* 514 ἡμῆς δ' ἀτεκνοὶ τοῦπὶ σ'.

ἄλλου : for the gender see v. 634.

667. αὐγὰς : cf. v. 206 and *Hel.* 1373 οὐ φησιν αὐγὰς εἰσορᾶν.

668. παῖδά μ' εἶναι : cf. v. 646 sq. The construction here employed is unusual in Greek ; we should expect *παῖς εἶναι*. But by thus speaking of himself in *oratio obliqua* as a different person, Admetus imparts to the sentence a certain formal and magisterial tone that harmonises well with the unfilial spirit he would express. Wüstemann (on v. 641) says : "Infertur pronomen cum sequenti accusativo, quo distinctius aliqua persona alteri opponatur, quod loquendi genus praecipue obtinet post νομίζω."

φῶλον γηροτρόφον : of course, he could not consider himself as standing in this relation toward Alcestis in the proper sense of the term. He is thinking, however, of the words that follow *γηροβοσκήσουσι* in v. 663 sq. Such an allusion to his present duty has a certain delicacy.

669-72. A bitter generalisation quite in keeping with the rest of the speech and with the style of the Greek tragedians, who love to close a long speech with a bit of practical philosophy.

ἄρ' : 'as we see'—a sort of *haec fabula docet*.

θανεῖν after εὔχονται represents *θάνομεν* of *oratio recta*.

μακρὸν χρόνον = *μῆκος*, concrete for abstract.

ἦν δ' ἔγγυς κτῆ : there is doubtless an allusion here to the 'Aesopic' fable of the old man and the bundle of faggots (cf. *Fabb. Aesop.* 90 Halm). We thus see that Thanatos was a familiar figure in popular superstition, though Euripides may have been the first to introduce him upon the stage.

οὐδεὶς βούλεται : these words are metrically an exception to Porson's rule (in the *Supplementum* to his *Praefatio* to the *Hecuba*): "Nempe hanc regulam plerumque in senariis observabant Tragici, ut, si voce, quae Creticum pedem efficeret, terminaretur versus, eamque vocem hypermonosyllabon praecederet, quintus pes iambus vel tribrachys esse deberet." "Res eadem est," he adds presently, "si Creticus in trochaeum et syllabam dissolvitur; vel si Cretico in syllabam longam et iambum dissoluto, syllaba longa est aut articulus aut praepositio, aut quaevis denique vox, quae ad sequentia potius quam praecedentia pertineat." It helps nothing, of course, to write οὐδ' εἰς with Porson. The weight of the metre seems to be intended to

enhance the effect of the words here. Hermann in his *Elementa Doctrinae Metricae*, p. 22 (Glasgow ed., 1817) says: "Alter modus [sc. caesurae] a distinctione totius orationis petitus est. Eum praecipue in trimetris tragicorum observari licet, in quibus interpunctio ordines metricos primo ita mutat, ut oratione in tertio trochaeo finita, reliqua versus pars, postulante id recitationis concinnitate, ab novorum ordinum initio incipiatur:



οἶδ' ἄν μοι τάσδ' ἐστί· θνητοῖς γὰρ γέρα.

Quo factum est, ut pausa in recitando facta, novoque spiritu sumpto, trochaeus, qui finalem Creticum praecedit, longa syllaba finali terminari posset, quod aliter in tragico trimetro non est concessum, nisi forte in nomine proprio, vel in descriptione rei magni moliminis plena, qua ratione inductum Euripidem in initio Ionis scripsisse puto,

"Ἄτλας ὁ χαλκείοσι νότοις οὐρανόν."

In the present passage Hermann's condition in respect of the pause before the debated couplet is fulfilled. I believe his explanation to be sound, and that he has successfully defended the rhythm of the first v. of the *Ion* too.

θνήσκων: the pres. infin. comes in appropriately after the negatived βούλεται.

βαρό: we might have had βάρος.

673. "Ἄδμηθ'": we have already had this form of address to the king on the part of the Coryphaeus in v. 416.

ἄλις: sc. ἐστί. The omission of the copula enhances the peremptory tone. Cf. Soph. *Trach.* 332.

674. παροξύνης φρένας: 'whet your father's spirit.'

675. αὐχέϊς: cf. v. 95. This v. and the following are parodied by Aristophanes, *Av.* 1244 sq., where Pisthetaerus says to Iris φέρ' ἴδω, πότερα Δυδὼν ἢ Φρύγα | ταυτὶ λέγουσα μορμολύττεσθαι δοκέϊς; The Asiatic slaves alluded to were of the basest sort.

676. κακοῖς ἐλαύνειν = δνειδίξεν, ὑβρίζεν. Wakefield compares *Androm.* 31 κακοῖς—ἐλαύνομαι. κακά is here a substantive = δνειδῆ, a not uncommon use; cf. v. 705.

ἀργυρώνητρον = δοῦλον, ἀνδράποδον.

677 sq. An allusion to the basis of citizenship in Periclean Athens.

γνησίως ἐλεύθερον: referring chiasmically to the words immediately preceding (Θεσσαλὸν—γεγάτα).

679. **ὕβρις**: cf. v. 676. Dobree thought we should either omit this vs. (why?) or read *ἀγαν γ'*, comparing v. 809.

νεανίας=*ὕβριστικός*. This is apparently a bit of Attic slang. We find the noun=*νεανικός* or *ἰσχυρός* in *Hel.* 1562 *νεανίας ὤμοισι*.

680. **ρίπτων**: like stones or mud; cf. *προπηλακίζω*.

οὐ: with *οὕτως*, i.e. 'not so easily.'

βαλὼν: sc. *κακοῖς*, cf. *Soph. Ai.* 1244 *ἡμᾶς—κακοῖς βαλεῖτέ που*.

οὕτως: i.e. *ράδιως*, cf. *Heracl.* 374. (Dobree.)

ἄπει: from *ἀπιέναι*.

681. **οἰκὼν δεσπότην**: cf. v. 304. The *nomen agentis* has here, as often, a notion of purpose, 'to be master.'

682. **οὐχ**: note the effect of the position of the negative after the emphatic *ὀφείλω*.

ὑπερθνήσκω: cf. vv. 684, 690.

683. **πατρῶν**=*παρὰ τοῦ ἐμοῦ πατρός*.

684. **Ἑλληνικόν**: 'as common custom (unwritten law) of the Hellenes.' We find another reference to this general body of Hellenic traditional law in *Orest.* 494 sq. *δοτις τὸ μὲν δίκαιον* ('principle of justice') *οὐκ ἐσκέψατο | οὐδ' ἤλθεν ἐπὶ* ('had recourse to') *τὸν κοινὸν Ἑλλήνων νόμον*. In both cases the language is that of the *δικαστήρια*. It is to be noted that to the Greek mind *νόμος*=both 'custom' and 'statute-law.'

685. **εἴτε**: sc. *ἐμελλες γενήσεσθαι*.

686. **τυγχάνειν**: the tense implies continued (or repeated) gifts.

687 sq. **πολλῶν**: neuter.

πολυπλήθους: notice the alliteration at the beginnings of the sequences of the verse.

Pheres seems not to have given everything out of his hands—formally, at least—as yet.

πατρός—πάρα: cf. v. 683 and note.

689. **ἡδίκηκα**: rather more vigorous than *ἔδωκα*, to which it is related as *κέκτημαι* to *έχω*.

ἀποστερῶ: conative.

690. τοῦδ' ἀνδρὸς = ἐμοῦ *plus* a gesture.

Notice the variety in the use of the prepositions.

691. Quoted against Euripides in Aristoph. *Thesm.* 194, where cf. the entire scene, and see further A. T. Murray, *On Parody and Paratragedia in Aristophanes* (Johns Hopkins dissertation), Berlin, 1891, p. 23 sq. On p. 19 Murray says of Aristoph. *Nub.* 1353 sqq. "The wrangling of father and son suggests the corresponding situation in the *Alcestis*, and a parallel can easily be drawn. That Aristophanes meant it so is shown by 1415 κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς; parodied from *Alc.* 691 χάλρεις κτέ. So far as the nature of the cases in point permits, the arguments are also the same. *Alc.* 681 f. is echoed by *Nub.* 1380 f. καὶ πῶς δικαίως; ὅστις ὠναλοχυντὲ σ' ἐξέθρεψα | αἰσθανόμενός σου πάντα τραυλίζοντος δ τι νοοίης, and *Alc.* 683 f. finds its parallel in *Nub.* 1420 ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα ταῦτα πάσχειν."

692 sq. Cf. *fr.* 537.

693. συμκρόν, ἀλλ' ἄμωσ γλυκύ: 'short but sweet,' suggestive of (perhaps reminiscent of) the Homeric δόσις δ' ὀλίγη τε φιλη τε. γλυκύ is said almost with a smack of the lips. The old man is *gourmand de la vie*. Cf. Iphigenia's words (*I. A.* 1250 sqq.), τὸ φῶς τὸδ' ἀνθρώποισιν ἡδιστὸν βλέπειν, | τὰ νέρθε δ' οὐδέν· μαινεται δ' ὅς εἴχεται | θανείν. κακῶς ζῆν κρείσσον ἢ καλῶς θανείν.

694. σὺ γοῦν: *tu quidem certe*.

διεμάχου: 'fought stubbornly.'

τὸ μὴ θανείν: accusative of inner object.

695. παρελθῶν: the figure from trespassing, 'passing beyond' boundary-stones.

696. ταύτην κατακτάς: appositive to παρελθῶν—τύχην.

εἰτ': for the tone of the particle cf. the passage from Demosthenes cited on v. 635.

698. τοῦ = τούτου τοῦ, *istius*, with contempt; cf. Aristoph. *Nub.* 8 ἀλλ' οὐδ' ὁ χρηστός οὕτωςι νεανίας.

699. ἐφήρηες: 'found a way'; cf. v. 223.

700 sq. εἰ: 'if (as I suppose).'

τήν παροῦσαν ἀεὶ: 'your wife at any given time.'

πέσεις = προήρησαι ('intend') πέσαι. Notice the interlocked order of the words. The speech of the old man is almost incoherent in his anger and contempt.

κατ' (καὶ εἶτα) : cf. on v. 696.

φλοῖς : see on v. 15.

702. τοῖς μὴ θέλουσι : generic, *qui recusant*.

ὄν : concessive, *καίπερ ὄν*.

704 sq. Cf. Terent. *Andr.* 920.

705. εἶπεις : 'will say,' 'persist in saying.'

οὐ ψευδῆ : a slur on Admetus's accusations.

Notice the terminations of vv. 701-705, φίλοις—κακός—φιλεῖς—κακῶς—κακά. This is echoed by the Coryphaeus in the two following verses.

706. πλείω : sc. τοῦ δέοντος.

707. πρέσβυ, παῖδα : like the collocation of πατήρ and παῖς.

κακοροθῶν : the metaphor is derived from the 'swash' of the oars in rowing, or from the 'breaking' or 'rippling' of the sea ; cf. Soph. *Ant.* 259 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί, 290 ἄνδρες μύλις φέροντες ἐρρόθουν ἐμοί. "ῥόθος (onomatop.) is said of a rushing noise of waves, or of oars dashed into them, etc. ; then, fig., Aesch. *Pers.* 406 Περσίδος γλώσσης ῥόθος, of an unintelligible jargon." (Jebb on *Ant.* 259.)

708. λέγ', ὡς ἐμοῦ λέξαντος : 'speak on, assuming that I have spoken' (i.e. 'ill of you,' κακῶς, v. 704).

κλέων = ἐπεὶ ἔκλυες. Cf. *Med.* 474.

709. τάληθές : cf. on v. 601 (τὸ εὐγενές).

οὐ χρῆν σ' ἑξαμαρτάνειν : 'you ought not to have' etc. The tense of the infinitive carries on that of χρῆν.

710. Note the tenses. 'In dying for you I should have been committing' etc.

711. This is really the point of Admetus's argument.

712. ὀφειλομεν : 'are condemned.' The taunt is as unfair as it is bitter.

713. Διός γε : 'Zeus at least' ; the irony lies in the implication that there might be a greater degree of immortality than that of Zeus.

ζῴης : one thinks, of course, as the poet doubtless intended, of the myth of Tithonus, whose immortality was an immortal curse.

715. γὰρ : 'why, you know,' with a sneer.

ἐρώντά σε : for the case see on v. 158 sq.

716. σὺ : very emphatic.

τόνδ' : with a gesture toward the bier.

717. σήματα : we should say 'a silent witness.'

719. φεῦ : see on v. 536.—Admetus alludes to what he has said above in vv. 662-5.

720. πλείονες : i.e. besides Alcestis.

721. 'That taunt recoils on you; for had you volunteered to die for me, there would have been no need of Alcestis's sacrifice.'

722. θεοῦ : i.e. ἡλίου. Cf. *I. A.* 1218 sq. ἡδὺ γὰρ τὸ φῶς | λείσσειν, *ib.* 1281 sq. κοῦκέτι μοι φῶς | οὐδ' ἀελίου τόδε φέγγος. For the repetition of a word as here cf. *Rhes.* 579 θρασὺς γὰρ "Ἐκτωρ νῦν, ἐπεὶ κρατεῖ, θρασύς.

723. οὐκ ἐν ἀνδράσιν = οὐ πρὸς ἀνδρός, ἀνανδρον; cf. v. 732.

724. γίροντα : sc. ἐμὲ ὄντα. Cf. v. 56.

βαστάζων νεκρόν = ἐκφέρων. Cf. on v. 40.

725. Notice θανῆ—θάνης at the ends of the vs. and cf. v. 722.

726. A most outrageous sentiment among the Greeks, whose regard for posthumous fame was of the highest. Cf. *I. A.* 1250 sqq. (quoted on v. 693).

728. ἀφρονα : cf. v. 698.

731. τε : 'too.'

κηδεστὰς : those allied by κῆδος, 'marriage' or 'marriage-affinity.'

ἔτι : menacingly, like our 'yet.'

732. ἐν ἀνδράσιν : cf. v. 723 and *I. A.* 945.

733. τιμωρήσεται : 'will avenge.' Cf. *Cycl.* 695.

734. ἔρπον : suggestive of the common imprecation βάλλ' ἐς κόρακας.

735. ἀπαίδε παιδὸς : Monk compares *Androm.* 612, *Suppl.* 35 (hardly apposite, because παιδὸς ὄντος here = καίπερ παιδὸς ὄντος, 'though you really have a son').

ὡσπερ ἄξιοι : 'as you deserve to be.'

737. νεῖσθ' : " *ibitis*, praesens pro futuro, quod in hoc verbo solenne est." (Elmsley.) Cf. the use of εἰμι.

ἀπειπεῖν : 'renounce,' with the acc. ; cf. v. 487.

χρῆν : *fas erat*.

κηρόκων ἕπο : 'through public criers.'

739. οἰστέον : he thinks both of the literal burden of the corpse and of the figurative burden of misfortune.

740. ὡς ἄν : the official form, like *ὅπως ἄν*. "The formula *ὅπως ἄν* = *ἦν πως* explains the situation in a word, and shows at a glance the balancing between purpose and reflexion. With *ὅπως ἄν* you take the chances ; with *ἵνα* you disregard the chances. The translation of *ὅπως ἄν* 'that so,' though somewhat stiff and old-fashioned, is fairly exact." (Gildersleeve, *Am. Journ. Philol.* iv. p. 422.) Tachau [*De Enantiatorum Final. ap. Eurip. Rat. et Usu*, Gött. 1880, p. 53] says : "Particulæ igitur ἄν sensus hoc loco fortasse hic est : eamus, ut, si quidem nunc fieri potest neque iterum impedimur per alios homines, mortuam sepeliamus." This, barring the Latin, seems nearer the Greek point of view.

Exit Admetus with funeral-train, left. The Chorus now fulfils the direction given in v. 610.

741. σχετλία : 'steadfast' ; for different senses of the word cf. vv. 470 and 824.

τόλμης : 'in respect of hardihood,' or, perhaps, we should understand *σχετ. τόλμης* as 'clinging to hardihood' (cf. *ἐχεσθαι*).

742. μέγ' ἀρίστη : cf. vv. 83, 899.

743. χθόνιος Ἐρμῆς = 'E. *ψυχοπομπός*.

744. ἐκεῖ : a familiar euphemism for the realm of the dead.

745. πλέον : 'advantage.'

ἀγαθοῖς : here in the ethical sense.

746. Cf. *Or.* 1686 *sqq.* (of the deified Helen) *ἐνθα* (in heaven) *παρ' Ἥρα τῆ θ' Ἡρακλέους | Ἡβη πάρεδρος θεῶν ἀνθρώποις | ἔσται κτέ.* The anapaests of the Chorus keep time to the steps of the retiring procession.

The attendant assigned to Heracles now comes forth (apparently from the side-door before alluded to, which, since the funeral-train passes off toward the left, would seem to be at the right of the main-entrance to the palace). His amusing recital and the following dialogue between him and Heracles serve as a foil to the preceding and following scenes.

748. οἷς' : by actual experience as shown by the following words.

751. **δς** : virtually = οὗτος γάρ.

δρῶν : concessive.

752. There is no proper *hysteron proteron*, εἰσῆλθε is felt by the speaker to be too weak and is therefore, as it were, corrected by the rest of the vs.

ἀμείψασθαι = παραβῆναι.

753. **σωφρόνως** : i.e. with a proper regard for αἰδώς, inasmuch as he is in another man's house.

754. **προστυχόντα** : 'offered to him.' The servant was evidently bound to do no more than his bare duty.

756. **ποτήρα** : apparently elsewhere only in *Cycl.* 151 καὶ μὴν ἐφέλω καὶ ποτήρ' ἄσκοῦ μέτα.

χείρесси : Cobet (*Var. Lect.* p. 582) objects to this epic form here : "non puto," he says, "Euripidem praesertim in dramate satyrico et in ludicra hac parte fabulae Homericam χείρесси usurpasse, sed dixisse ut omnes solebant, ἐν ταῖς χερσί." (It would have been better, it seems to me, had he proposed ποτήριον δὲ χερσί or δ' ἐν χερσί as Monk suggests.) Cobet, however, failed to appreciate the mock-heroic effect.

κίσσινον : made of the stock of the ivy (κισσός). Cf. frag. 135 (*Andromeda*) ὁ μὲν γάλακτος κίσσινον φέρων σκύφος | πόνων ἀναψυκτῆρ', ὁ δ' ἀμπέλων γάνος, *Cycl.* 390 σκύφος τε κισσοῦ παρέθετ' εἰς εὖρος τριῶν | πήχεων, βάθος δὲ τεσσάρων ἐφαίνετο, Hom. i. 346 (of Odysseus offering the Cyclops wine) κισσύβιον μετὰ χερσίν ἔχων μέλανος οἴνου (in which the popular name of the cup appears). (The citations are Monk's.)

757. **μελαίνης μητρὸς** = γῆς. Cf. *Bacch.* 275 sqq. Δημήτηρ θεά' | γῆ δ' ἐστίν, ὄνομα δ' ὀπότερον βούλη κάλει.

εὖζωρον (= εὖζορον) : cf. Aristoph. *Eccl.* 227 εὖζωρον ἐμπίνουσαι.

μέθυ : 'mead,' an ancient word.

758 sqq. **ἐθέρμην' κτέ** : cf. *Cycl.* 423 sq. ἐγὼ δ' ἐπεγγέειν | ἄλλην ἐπ' ἄλλη σπλάγχν' ἐθέρμαινον ποτῶ. | ἄδει δὲ παρὰ κλαίουσι συνναῖταις ἐμοῖς | ἄμουσ', ἐπήχει δ' ἄντρον, 487 sq. μεθύων | ἀχαρῶν κέλαδον μουσιζόμενος.

759. **μυρσίνης κλάδοις** : cf. v. 172.

760. **ἱλακῶν** : like a dog. Cf. *fr.* 899 with Nauck's note.

761. **κακῶν** : part. gen., as if we had φροντίζων instead of προτιμῶν.

763. **δέσποιναν** : with mournful emphasis.

764. **τέγγοντες** : sc. *θυμα*, i.e. 'while we wept.'

ἐφίετο : the imperf. indicates the slave's vivid recollection of the command.

765. **καὶ νῦν** : 'and so now.'

ἐγὼ μὲν ἐν δόμοισιν : contrasted with *ἡ δ' ἐκ δόμων* in v. 767.

766. **ξένον** : 'stranger,' as implied by its emphatic position.

κλώπη καὶ ληστήν : 'man-stealer and plunderer'; cf. *Cycl.* 223 *λησταὶ τινας κατέσχον ἢ κλώπες χθόνα*, *Hel.* 553 *οὐ κλώπες ἐσμεν, οὐχ ὑπηρέται κακῶν*, *Hdt.* 6, 16 (of the Ephesians mistaking the object of the retreating Chians, who had entered the Ephesian territory by night, while the women were celebrating the Thesmophoria) *πάγχυ σφέας καταδόξαντες εἶναι κλώπας καὶ εἶναι ἐπὶ τὰς γυναῖκας, ἐξεβοήθειον πανδημεὶ καὶ ἔκτεινον τοὺς Χίους*.

ληστής frequently = 'pirate,' *praedo*; *κλώψ* is rather *latro*, *κιζάλλης*. *κλώψ* is Ionic and Old Attic; see Rutherford, *New Phryg.* p. 19.

768. **ἔτίθεινα χεῖρ** : i.e. in bidding the dead woman *χαίρει* and bewailing her (*ἀποιμώζων*).

769. **δέσποιναν** : cf. v. 763.

770. **κακῶν** = *βλαβῶν*. The construction is ablative gen. with *ἐρρύετο*; cf. v. 11 and note.

771. **ἄρα** = *ἄρ' οὐ, οὐκ οὖν*.

τὸν = *τοῦτον τόν*.

772. **ἐν κακοῖς ἀφιγμένον** = *ἐπεὶ ἐν ξυμφοραῖς ἦκει*. Cf. v. 817.

Heracles, in a state of considerable elevation of spirits ("non ebrius est," as Hermann says in his preface, "sed paullum incaluit vino"), comes out after his delinquent attendant and proceeds to read him a lecture on cheerfulness. "Nec stolidi atque absurda loquitur," says Hermann, continuing the remark just quoted, "sed quae etiam sobrius sentiat, qui inter mortis pericula vitam agens praesentia tantum sua esse intelligat."

773. **οὗτος** : familiar form of address, 'here you,' 'I say there,' 'see here.'

σεμνὸν καὶ πεφ. βλέπεις : 'look solemn and thoughtful'; cf. *Cycl.* 553 *ὅτι καλὸν βλέπω* ('cast sheep's eyes'). The construction is, of course, acc. of inner obj. The words *σεμνὸν καὶ πεφ.* define *σκυθρωπὸν* in the next vs.

775. εὐπροσηγόρευ· 'affable.' Cf. [Isocr.] *ad Demonic.* 20.

776. σὺ δ' : 'whereas you.'

ἄνδρ' : almost 'gentleman.'

777. Cf. v. 800, Soph. *Ai.* 25 sq. ἐφθαρμένas γὰρ ἀρτίως εὐρίσκομεν | λείας ἀπάσας καὶ καθαρισμένas (where the latter verse is much like the present in form) and *Ant.* 1001 sq. κακῶ | κλάζοντας οἰστρω καὶ βεβαρβαρωμένους (where the MSS. give βεβαρβαρωμένω). It seems strange that Nauck, who suggested the right reading in the present passage, did not correct the vs. in the *Antigone*.

778. θυραίου—ἔχων : cf. vv. 814, 1014.

779. ὄπως ἄν : cf. on v. 740, and Tachau, *op. cit.* p. 52.

καὶ : i.e. 'as well as solemn.'

780. πράγματ' : separated from οἶδας by the caesura and hence best taken as nominative.

οἶδας : doubts have been cast on this Ionic form here, particularly by Nauck, who would write οἰσθας. But οἶδας seems to be what Euripides wrote. See Rutherford, *New Phryn.* pp. 227-28.

ἦν=ὄαν ; cf. δs εἰ in v. 640 (with the note).

781. οἶμαι μὲν οὖ : 'I am pretty sure you don't.' οὖ is accented before the heavy pause. μὲν is correlative to ἀλλ'.

πόθεν : colloquial idiom ; cf. v. 95.

782-85. The rhymes ὀφείλεται—ἐξεπίσταται—βιώσεται—προβήσεται are intentional and, with their sing-song, add to the humorous effect of this trite philosophising. With v. 782 cf. v. 419.

μέλλουσαν : sc. εἶναι ἡμέραν. The adv. αὖριον is to be taken with the understood εἶναι.

βιώσεται = μέλλει βιώσεσθαι, 'is destined to live out.'

τὸ τῆς τύχης : 'this matter of fortune.'

786. οὐ διδακτὸν : i.e. τὸ ἀπροβήσεται τὸ τῆς τύχης. For the phrase, which seems to have been much in use in the philosophical discussions of the time, cf. *Hipp.* 79, and the famous discussion in Plato's *Protagoras* on the teachability of ἀρετή.

ἀλίσκεται τέχνη : suggestive of snaring birds.

787. ἑμοῦ πᾶρα : the air of half-tipsy solemnity with which Heracles sets himself up as a fountain of wisdom is a true touch of nature.

788 sq. This devil-may-care spirit is much like that which Horace so happily renders in *Tu ne quaesieris (scire nefas) quem mihi, quem tibi | finem di dederint* etc. (*Carm.* 1, 11). Cf. also *Carm.* 1, 9, 13 sqq., where *lucro adpone* seems like an echo of *λογίζου τῆς τύχης*.

790 sq. Cf. *Cycl.* 521 sqq. *Cycl.* ὁ Βάκχιος δὲ τίς θεὸς νομίζεται; *Od.* μέγιστος ἀνθρώποισιν ἐς τέρψιν βλου. *Cycl.* ἐρυγγάνω γοῦν αὐτῶν ἠδέως ἐγώ. *Od.* ταῦσδ' ὁ δαίμων· οὐδένα βλάπτει βροτῶν.

πλείστον ἠδίστην: the exaggerated superl. is here used with an emphasis of enthusiasm. In *Soph. Phil.* 631 sq. (quoted by Wüstemann) we find τῆς πλείστον ἐχθίστης ἐμοί—ἐχλίδης said with the bitterest loathing.

εὐμενὴς γὰρ ἡ θεός: cf. *Cypris's* words at the opening of the *Hippolytus*.

792. ταῦτα: 'these of yours' opposed to ἐμοῖσιν below. *Hermann* well says: "Male *Marklandus πάντα. Ταῦτα refertur ad trititiam famuli.*"

παῖθον: 'seek to obey.' For ἔασον καὶ we might expect ἐάσας.

794. οἶμαι μὲν: cf. v. 781 and note.

τὴν = ταύτην τὴν.

ἀφελς = ἐάσας; cf. v. 792.

795. μεθ' ἡμῶν: originally 'among us,' said by one of a crowd of revellers. *Heracles* seems to feel as if he were attended by a κῶμος (cf. v. 831). Cf. *Tycho Mommsen, Gebrauch von σύν u. μετά c. Gen. bei Eurip.*, p. 10.

ὑπερβαλῶν: the metaphor is taken from the throwing overboard (ὑπὲρ τῶν τοίχων τῆς νεώς) of cargo, 'lightening ship.'

τύχας = συμφοράς.

796. στεφάνοις πυκασθεῖς: cf. v. 832, also *Rhes.* 90, 713.

σάφ' οἶδ': cf. v. 875.

ὀθούνεκα = ὄτι.

797. σκυθρωποῦ: cf. v. 774.

ἕνεστώτος: 'frowning,' from the drawing together of the brows (like *συνοφροῦν*).

798. A good example of the sea-metaphor. 'You will be brought to another (and better) anchorage by the plash of the falling (ἐμπεσῶν) oarage—of the wine-cup.' *Heracles*

confuses his figure somewhat by the reference to the splash of the wine, as it is poured into the cup,—i.e. he thinks of σκύφῳ too (οἶνος ἐμπεσὼν σκύφῳ), when he says σκύφου. Cf. Elimar Schwartz, *De metaphoris e mari* etc. p. 47 (though S. does not do the present passage justice).

799. ὄντας θνητοὺς = ἐπεὶ θνητοὶ ἐσμεν. Cf. Pind. *Isth.* 4, 16 [20], θνατὰ θνατοῖσι πρέπει.

800. ὡς = ἐπει.

συναφρωμένους : cf. v. 777.—The sigmatism of this vs. is a hiss of contempt.

801. ὡς γ' κτε' : 'absolute infin.' ; see Goodwin, *M. and T.* § 778 (where this example is cited *ad fin.*).

802. ἀληθῶς = ἐτύμως.

ὁ βίος : 'that (so-called) life of theirs,' *ista vita*.

803. ἐπιστάμεσθα ταῦτα : 'we know all that,' said with some impatience. By the plur. the slave identifies himself with the household.

πράσσομεν : about = πείσσομεν ; cf. vv. 227, 605.

804. With the close of this vs. cf. *Heracl.* 507.

805. θυραῖος : cf. vv. 814, 828 ; = ὀθνεῖος, vv. 810, 532, 533, 646.

807. τί [ᾧ]σιν ; 'what do you mean by "live"?' This form of catching up an expression that causes surprise or opposition in the hearer survives in Modern Greek.

κάτῳσθα : emphatic, 'know the real nature of.'

808. εἰ μὴ γε : 'yes, unless.'

809. ἄγαν—ἄγαν : cf. v. 722.

810. "Sententia interpretes latuit : valet *Quinam is nimium hospitalis est? Nonne decebat me bene tractari, quantum attinet ad funus peregrinum? hoc est, funere peregrino non obstante? Dixissent nostrates, sententia paulillum inversa, Ought I to be ill treated on account of a stranger's death?" (Monk). This idiomatic use of ὄννεκα (ἐνεκα) commonly occurs when the genitive is restricted by γε.*

811. Notice the heaping up of emphatic particles. The slave speaks with bitter and sorrowful irony.

812. μῶν : in a tone of surprise.

οὐκ ἔφραξε : 'would not tell.'

813. *χαίρων ὧ*: 'never mind about that.'

814. Cf. *Hipp.* 881 *αἰαί, κακῶν ἀρχηγὸν ἐκφάνει λόγον, Hec.* 181 *τί με δυσφραμεῖς; φροῖμά μοι κακά, Ion* 753 *τὸ φροῖμον μὲν τῶν λόγων οὐκ εὐτυχές, Rhés.* 754 *τάδ' οὐκ ἐν αἰνιγμοῖσι σημαίνει κακά.*

θυραίων πημάτων: cf. v. 1014.

815. *οὐ γάρ*: 'no, for we should not in that case' etc.

816. *πέπονθα δειν'* = *ἐξηπάτημαι, κεκερτόμηναι*. Cf. *I. A.* 847 *sqq.*, where Clytaemnestra beginning to see that she has been made the victim of a plot says to Achilles: *ἀλλ' ἤ πέπονθα δεινά; μνηστεύω γάμους | οὐκ ὄντας, ὡς ἐξασιν' αἰδοῦμαι τάδε. Ach.* *ἴσως ἐκερτόμησε κάμει κάε τίς.*

ὑπὸ ξένων ἐμῶν: 'by (one of) my own guest-friends.'

817 *sqq.* The slave, in pursuance of Admetus's instructions, endeavours to beat around the matter without revealing to Heracles the real state of the case. In this clumsy attempt he is cut short by the impatient question *τίς δ' ὁ κατθανῶν*;

817. Cf. v. 772.

ἐν δέοντι = *ἐν καιρῷ*.

δόμοις: either locative or instrumental. Notice the alliteration.

818. *καὶ—βλέπεις*: 'and you can see for yourself.'

819. *μελαμπέπλους στολμούς*: cf. v. 923.

The interruption of the stichomythy and the division of a vs. between two speakers (commonly called *ἀντιλαβή*) in this passage, conjoined with the fact that we find the scholium on vs. 820 *ταῦτα δὲ τὰ τρία <λαμβεία> ἐν τισιν οὐκ ἔγκειται* (see Crit. Notes), have given the editors much trouble. Wilamowitz-Moellendorff says (*Analecta Euripidea*, p. 196): "Apud Euripidem in eis fabulis quae antilabis etiam tum carent ab Aeschylea severitate deficiunt hi versus: *Alc.* 390 *sq.*, 817-820, 1119 [the passages are quoted in full]. Ut primum exemplum excusatione non indiget, ita tertium ex singulari actione excusatum duco; nam versus cum Nauckio eiciendi vix possunt videri. At 817 *sqq.* non solum hanc legem violant, sed etiam stichomythiam inportunissime interrumpunt. At Scholiasta 818-820 spurios esse adfirmat [not certain; see Crit. Notes], rectissime igitur Kirchhoffius lacunae obstruendae causa fictos dixit." After devoting much thought to this passage, I am pretty thoroughly convinced of its genuineness. To borrow Wilamowitz's expression, "ex singulari actione excusatum duco," as I have explained above.

τίς δ' ὁ καθανών: cf. v. 530.

820. Cf. vv. 514-517. Heracles repeats his former questions in the belief that he has been deceived by Admetus.

φροῦδον: sc. *ἔστι*, a euphemism like βέβηκεν.

821. μὲν οὖν: corrective, 'no, but,' *immo vero*.

822. ἔπειτα δῆτα: 'at such a time forsooth.' Cf. *εἶτα* in v. 696 with the note.

ἐξενίχτε: conative.

823. ἦδειτο: cf. v. 600 (τὸ γὰρ εὐγενὲς κτέ).

ἀπόσασθαι: see Goodwin, *M. and T.* § 903, 1.

824. ὦ σκέτλι': an apostrophe to Admetus. σκέτλιος here = τλήμων 'wretched'; cf. vv. 470, 741. Schol. *ἀθλιε*.

ἡμπλακες: cf. v. 242.

826. ἀλλ': 'well.'

ἦσθόμην: 'felt it.'

δμμ': sc. Ἀδμήτρου. Cf. *Phoen.* 370.

827. κουράν: cf. v. 512.

πρόσωπον: used, like *vultus*, of the expression of the countenance; cf. *Ion* 925 sq., where the Paedagogus says to the sorrowing Creusa, ὦ θύγατερ, οἴκτου σὸν βλέπων ἐμπίμπλαμαι | πρόσωπον. With κουράν τε καὶ πρόσωπον cf. the legal κεφαλὴν ἢ πρόσωπον ([*Lys.*] 6, 15).

ἔπειθε: 'kept urging.'

828. κῆδος = νεκρόν.

ἐς τάφον: of the *ultimate* goal, instead of πρὸς τάφον.

829. δέ: in view of the force of the preceding imperf. ἔπειθε we can best translate here 'until.' ὑπερβαλὼν = ὑπερέβαλον καί.

βία θυμοῦ: "*invito animo*," as Monk renders, citing as parallel βία φρονῶν, Aesch. *Theb.* 612.

τάσδ' ὑπερβαλὼν πύλας: the metaphor is different from that in τάσδ' ὑπερβαλὼν τύχας in v. 795. Here the figure is that of an invader entering a country, particularly across mountains or rivers. An accusative either of a reflexive or a word = 'army' is regularly understood with the verbal portion of the compound when used in this sense; cf. Lat. *traicere*.

830. ἐπινον: 'I began to drink.'

831 sq. **οὕτω** : i.e. κακῶς.

κῆρα : cf. v. 701, and Theseus' exclamation at finding Phaedra dead (*Hipp.* 806 sq.) αἰαί· τί δῆτα τοῖσδ' ἀνέστεμμαι κέρα | πλεκτοῖσι φύλλοις, δυστυχῆς θεωρὸς ὦν ;

στεφάνοις πυκασθεῖς : cf. v. 796.

ἀλλὰ : he turns sharply upon the attendant.

σοῦ τὸ μὴ φράσαι : 'shame upon you, that you did not tell me' ; cf. *Med.* 1051 sq. ἀλλὰ τῆς ἐμῆς κάκης ('shame upon my baseness') | τὸ καὶ προέσθαι μαλθακοῦς λόγου φρενός. The gen. is exclamatory (source of emotion). For the use of the articular infin. see Goodwin, *M. and T.* § 805.

833. **προσκειμένου** : cf. v. 551 and note. The genitive expresses source, merging into circumstance.

834. **καί** : 'also,' with reference to a thought not expressed. 'She is dead, you say ; and (καί) he is burying her—where !'

εὐρήσω : the future seems to be potential ('where can I find'). Cf. *Hipp.* 1066 sq.

835. **ὀρθήν** : cf. 'high-road.'

Λάρισα : an old Pelasgic settlement, the modern capital (*πρωτεύουσα*) of eastern Thessaly.

φίρει : the road is spoken of as a beast of burden.

836. **τύμβον ξιστόν** : cf. *Hel.* 986 ἐπὶ ξιστῶ τάφῳ. *ξιστόν*, 'smoothed,' 'dressed,' is especially used of stone by Euripides, and is here employed with reference to the monument over the grave. The objection that any proper monument could hardly be set up at such short notice is of little moment ; for the poet intended his audience to think of the lovely sculptures of their own cemetery of the Ceramicus, situate ἐπὶ τοῦ καλλιστοῦ προαστείου τῆς πόλεως (*Thuc.* 2, 34, 5). There is, therefore, no need to adopt Nauck's *χωστόν* (which might be supported by *Ion* 388, *Orest.* 1585, *Rhes.* 414).

ἐκ προαστίου : with *κατόψει*. *ἐκ* does not = *ἐξ* here.

837. Cf. *Orest.* 466 ὦ τάλανα καρδία ψυχὴ τ' ἐμῆ. The address to one's inner being is in the Homeric manner. With *πολλὰ τλάσα* cf. Theseus' speech to Heracles, *H. F.* 1250, ὁ πολλὰ δὴ τλάς Ἡρακλῆς λέγει τάδε ;

838 sq. Cf. on v. 505. Notice the effective collocations : *Τιρωθία Ἡλεκτρύονος*—*Ἀλκμήνη Διί*.

841. **ἰδρύσαι** : cf. *καταστήσαι* in v. 362.

842. Ἄλκηστιν, Ἄδμήτην: designedly coupled.

ἵπουργήσῃαι χάριν: an Aeschylean phrase; cf. *Prom.* 635 σὸν ἔργον, Ἴοι, ταῖσδ' ἵπουργήσῃαι χάριν.

843. μελάμπτρον: see the remarks on the entrance of Thanatos upon the stage. Cf. also *Hec.* 704 sq.

844. φυλάξω: 'will await,' 'will lie in wait for'; cf. *λοχίσσας* in v. 846 and *φρουρῶν* in v. 27, with the note *ad loc.*

καὶ νῦν κτε': 'nay, I think I shall find him.'

845. προσφάγματων: part. gen. with *πίοντα*. These *προσφάγματα* are the libations offered to the shade of the deceased; cf. the Aeschylean passages cited on v. 613. *πρόσφαγμα* is properly a 'blood-offering (*σφάζειν*) in behalf (*προ-*)' of some one (cf. *Ion* 278 *ἔτλη πρὸ γαίας σφάγια παρθένους κτανεῖν*); then a 'blood-offering' in general; then an 'offering' in general (*χοαί, πέλανα*).

846 sq. *λοχαίας ἔδρας* = *ἐνέδρας, λόχου*.

μάρψω: 'clutch'; cf. v. 1142.

848. *ἔξαιρήσεται*: i.e. *ἐκ χειρῶν ἐμαῖν*; cf. v. 69 and note.—With vv. 846-8 cf. *Heracl.* 976 sq. (parodied by Aristoph. *Pac.* 316 sq.). Cf. also *Med.* 792 sq.

849. *πλευρά*: acc. of specification. Schol. *κατὰ πλευρὰν μογοῦντα*.

μεθῆ: *remiserit*.

850. He puts his possible failure before the cause of it—*ἀμάρτω* before *μὴ μὸλη*. This order of thought is eminently natural to one boldly aiming at a result and yet taught by experience to deal with possible obstacles and failures. Cf. the note on v. 64 sq.

851. *αἱματηρὸν πέλανον*: 'bloody libations.' This might seem to imply that animals were actually slain at the grave. For the usual components of the *πέλανος* cf. Aesch. *Pers.* 607-618 and *I. T.* 159-166. *αἱματηρὸς πέλανος* is used figuratively of the blood of those slain in battle in *Rhes.* 430, like *πέλανος αἱματοσταγῆς* (v. l. for *αἱματοσφαγῆς*) in Aesch. *Pers.* 816.

ἐμι: 'I am off' seems to reproduce the tone.

852. *Κόρης*: cf. on v. 358.

ἄνακτος = *Πλούτωνος*. It is perhaps as the human mediator that Persephone is mentioned first.

853. αἰτήσομαι : cf. v. 164.

τε : 'too.'

ἄξειν ἄνω : cf. v. 983 sq.

854. χερσὶν ἐνθῆναι : cf. Hom. A 446 (of Odysseus restoring his daughter to Chryses) ὣς εἰπὼν ἐν χερσὶ τίθει.

855. ὅς : virtually = ἐκείνος γάρ.

οὐδ' ἀπήλασε : cf. v. 565 sq.

856. Cf. v. 405 and note.

857. ἔκρυπτε : conative.

ὦν γενναῖος : cf. v. 860.

859 sq. τις Ἑλλάδ' οἰκῶν : strict conformity would demand τις Ἑλλήνων after τις Θεσσαλῶν.

κακὸν φῶτα : 'base fellow.' κακὸν is contrasted with γενναῖος both socially and morally.

γενναῖος γεγῶς : cf. συμφορὰς φέρειν in v. 416, and the note *ad loc.*

Heracles leaves the stage in haste. Presently Admetus's voice is heard as he returns in utter bereavement, the mournful anapaests keeping time to his heavy steps. The following verses (v. 861-933) form a κομμός, or responsive dirge.

862. χήρων : he identifies the house with himself ; cf. on v. 566 sq.

864. πῶς ἄν ὀλοίμαν : desire and contingency are blended in this form of expression, which is a favourite with Euripides ; cf. note on μῶλοι in v. 52. We find the same phrase in *Med.* 97, *Rhes.* 751.

865. βαρυδαίμονα μήτηρ μ' ἔτεκεν : cf. Hom. ζ 25 Ναυσικάα, τί νύ σ' ὦδε μεθήμονα γείνατο μήτηρ ;

866. κείνων ἔραμαι : 'I yearn for them,' i.e. for their companionship. With this use of κείνων cf. κάκει in v. 744, and the note *ad loc.*

868. αὐγὰς : sc. ἡλίου.

869. πόδα περσέων : cf. v. 416.

870 sq. τοῖον κτί : cf. v. 65.

δημρον ἀποσυλήσας παρῶκεν : the metaphor is derived from the taking of state-hostages ; cf. Hdt. 6, 73 ἐκείνοι τε (sc. οἱ περὶ Λευτυχίδα) ἐπιλεξάμενοι ἄνδρας δέκα Αἰγυπτέων τοῦς πλείστου ἀξίους καὶ πλοῦτω καὶ γένει ἦγον—ἀγαγόντες δὲ σφέας ἑς

γῆν τὴν Ἀττικὴν παραθήκην κατατίθενται ἐς τοὺς ἐχθιστοὺς Διγινήτρσι Ἀθηναίους. *Ib.* 85 περὶ τῶν ἐν Ἀθήνῃσι ὁμηρῶν ἐχομένων (of the same persons). The Scholia offer two interpretations of Admetus's words here: τοιοῦτον ἐνέχυρον (*prigius*) ὑπὲρ ἐμοῦ, ἵνα καγὼ ἀποθάνω. λυπούμενος γὰρ δι' αὐτὴν ἀπόλλυμαι. ἄλλως: ὁμηρῶν: ἐνέχυρον, τοῦ δὲ ζῆν φησὶν ὁμηρῶν αὐτῷ γεγονέναι τὴν Ἀλκῆστιν: ἀπὸ γὰρ αὐτοῦ δέδοται τῷ Ἄιδῃ. The second interpretation seems the better.

872. κεῦθος = μυχῶν. The acc. represents the goal.

873. αἰαγμάτων: from αἰάζειν 'to say αἰαῖ'; cf. οἰμωγμα, στέναγμα.

874. δι' ὀδύνας ἔβας: 'thou hast entered into, plunged into, woe.' The gen. with διὰ in the idiom διὰ τίνος πράγματος λέεια represents primarily the material surroundings. Here we might think of a κακῶν πέλαγος.

875. σάφ' οἶδα: cf. v. 796.

878. ἤλκωσεν: 'galled,' 'chafed,' from ἔλκος, *ulcus*. Metaphor from the chafing of a burden (*βαρεῖα συμφορὰ*).

879. ἀμαρτεῖν: it seems better to say that the infin. is felt as a genitive here (= τοῦ ἀμαρτεῖν: cf. v. 11 and note), than to explain, as Hermann does, ἀμαρτεῖν πιστῆς δλόχου, — τί μείζον κακόν; Such a passage as Aesch. *Ag.* 601 sqq. τί γὰρ | γυναικὶ τούτου φέγγος ἤδιον δρακεῖν, | ἀπὸ στρατείας ἀνδρα σώσαντος θεοῦ | πύλας ἀνοῖξει; in which τούτου anticipates and indicates the construction of the appositive infin. ἀνοῖξει (much like the article before the infin.), shows us how the idiom before us became possible. W. Dindorf, who cites the Aeschylean passage, says of ἀμαρτεῖν that it is "negligentius dictum pro ἡ ἀμαρτεῖν."

880 sq. μὴ ὄφελον: the negative in this common idiom arises from the fact that it is felt as a wish, — a wish for that which is unattainable, because past forever.

μετὰ τῆσδε: with the singular, in the sense intended by the poet here, μετὰ for σὺν with dat. is properly an abuse. With a verb signifying to dwell μετὰ should be used with a pl. denoting those among whom the subject dwells. See T. Mommsen, *Gebrauch von σύν u. μετὰ c. Gen. bei Eurip.*, p. 10. Cf. also the note on μεθ' ἡμῶν in v. 795.

882. ζῆλῶ κτέ: cf. v. 867.

ἀγάμους ἀτέκνους τε: cf. v. 887 sq., 888 sq. Cf. *Hipp.* 258 sqq. τὸ δ' ὑπὲρ δισσῶν μίαν ὠδινεῖν | ψυχὴν χαλεπὸν βάρος, ὡς καγὼ | τῆσδ' ὑπεραλώ.

886. **κεραϊζόμενος** : the figure is taken from the ravaging of a country by a hostile army.

887. **ἔξον** : acc. absol. = *ἐπειδὴ ἔξεστιν*.

888. **διὰ παντός** : neuter, but = *διὰ παντός τοῦ βίου*.

889. **δυσπάλαιστος** : figure from the palaestra.

891 sqq. **βαρέα—φέρειν κτέ** : the Job's comfort of v. 416 sqq., 931 sqq.

894. **πίθει φανείσα** : it is difficult to decide whether the figure is derived from birds or from storms, though probably from the latter. Cf. *προσέπται* in v. 421 and the note.

895. **φίλων** : genitive of source, rather than objective gen.

897 sqq. **ἐκόλυσας** : addressed to his chief attendant.

ῥίψαι : genitive. The verb is used of flinging oneself down to death in *Hel.* 1325 and *Cycl.* 166 without pronom. object.

τύμβου τάφρον = *τάφον*.

898. **μετ' ἐκείνης** : cf. note on *μετὰ τῆσδε* in v. 881. The expression *μετ' ἐκείνης—κείσθαι* suggests *Soph. Ant.* 73 *φίλι μετ' αὐτοῦ κείσομαι, φίλου μέτα*.

899. **μέγ' ἀρίστης** : cf. v. 742.

901. **σὺν ἂν ἔσχεν** : 'would have got at the same time.'

902. **λίμνην** : the Acheron.

διαβάντε : the dual because of *σὺν ἔσχεν* ; the masc. because he thinks of them as persons,—a good instance of *σχῆμα πρὸς τὸ σημαίνμενον (constructio ad sensum)*.

904-10. In this passage the poet is evidently speaking by the mouth of his Coryphaeus. Cicero (*Tusc.* 3, 14), after translating a passage of Euripides (*frag.* 392, *Theseus*) in which Theseus professes to have learned lessons of fortitude under adversity and bereavement "a docto" (*παρὰ σοφοῦ τινος*), continues thus : "Quod autem Theseus 'a docto' se audisse dicit, id de se ipso loquitur Euripides. Fnerat enim auditor Anaxagorae, quem ferunt nuntiata morte filii dixisse : *Sciebam me genuisse mortalem*." Hence it is thought, with much probability, that Anaxagoras is here referred to. Hermann, however, does not believe that Euripides thought of Anaxagoras here. Similarly P. Decharme, in an article *Euripide et Anaxagore* in the *Rev. des Etudes grecques*, 1889, pp. 234, 244, throws doubt upon the supposed reference to Anaxagoras here (p. 236).

904. **ἐν γένει** = *συγγενής* ; cf. *Soph. O. T.* 1016.

906. **μονόπαις** : properly of the parent, but here = *μονογενής*. Schol. *ἔμοι τις ἦν ἐν γένει ᾧ νεανίας ἀπέθανεν ἀξίος τοῦ θρηνηθῆσαι διὰ τὸ μονογενὴς εἶναι, ἀλλ' ὅμως ἑκαρτέρει.*

ἔμπας : an old word = *ὅμως*. The Ionic form (Hom.) is *ἐμπης*.

907. **ἄλις** : Schol. *μετρῶς* (as in *Med.* 630).

910. **βίτου** : part. gen., 'in life.'

911. **σχῆμα δόμων** : cf. *Androm.* 1 'Ἀσιάτιδος γῆς σχῆμα, Θηβαία πόλις, *Hec.* 619 'ὡ σχῆματ' οἰκῶν, ὡ ποτ' εὐτυχεῖς δόμοι. The word connotes familiarity, homeliness—'well-known form.' Cf. Plat. *Crito*, 53 D, where *σχῆμα* is contrasted with *σκευή*, 'disguise.'

912. **μεταπίπτοντος** : a figure from dice-playing.

913. **δαίμονος** = *τύχης*.

τὸ μέσον : 'the difference,' lit. 'the (space) between.'

915 sq. **τότε μὲν** : correlative to *νῦν δ'* in v. 922. *σὺν* : literally personifying *πεύκαι* and *ἕμεναιος*, though perhaps the poet hardly thought of this. Cf. T. Mommsen, *Gebr. von σύν u. μετά c. Gen. bei Eur.* p. 9.

917. **φιλίας ἀλόχου** : cf. v. 876.

χέρα βαστάζων : cf. on v. 19.

918. **κῶμος** : the wedding-procession.

919. **ὀλβίζων** : 'pronouncing us *ὀλβιοί*,' 'congratulating,' like *μακαρίζων*.

920. **ὡς** : introducing *oratio obliqua* after the *λέγων* implied in *ὀλβίζων*.

ἀπ' ἀμφοτέρων : neuter = *ἀμφοτέρωθεν*, 'on both sides,' 'by both parents'; cf. Hdt. 7, 97 'Ἀχαιμένης Ξέρξῳ ἐὼν ἀπ' ἀμφοτέρων ἀδελφεός.

921. **ὄντες ἀριστέων** : 'of noble birth'; the genitive denotes source. *ἀριστῆς* = *optimates*. Cf. Soph. *Ai.* 1304 sq. *ἄρ' ὦδ' ἀριστεὺς ἐξ ἀριστέων δυοῖν | βλαστῶν ἂν αἰσχύνοιμι τοὺς πρὸς αἵματος.*

ξύζυγες : almost = *ξυνεzeugμένοι*.

εἴμεν = *εἴημεν*; opt. of *οραβ. obliq.*

922. **ἕμεναιων** : sc. *τῶν τότε*.

The gen. goes with *ἀντι-* in *ἀντίπαλος*.

923. Cf. *Hel.* 1088 *πέπλων τε λευκῶν μέλανας ἀνταλλάξομαι.*

924. **πέμπουσι**: *prosecuntur*; personification.

925. **λέκτρων κοίτας**: cf. *Med.* 435 *sq.* τὰς ἀνάνδρου | κοίτας δλέσσασα λέκτρον.

926. **παρ'**: 'alongside of,' implying contrast. Monk renders "confestim secutus prosperam fortunam."

927. **ἀπειροκάκῳ**: Monk cites, most aptly, *Thuc.* 5, 105 μακαρίσαντες ὑμῶν τὸ ἀπειροκάκον οὐ ζηλοῦμεν τὸ ἄφρον.

929. **βίοντον καὶ ψυχάν**: *vitam et animam*, 'life and soul.' "Ut *Hom. Il.* II 453 ἐπὶν δὴ τόνγε λίπη ψυχὴ τε καὶ αἰών. Λ 334 θυμοῦ καὶ ψυχῆς." (Monk.)

930. **φιλία**: 'dear one,' semi-substantive in apposition with δάμαρ.

931-3. Cf. vv. 417 *sq.*, 892 *sq.*

παρέλυσεν: of unyoking one of a pair of animals. Cf. *σύζυξ, σύζυγος*, and *λείπεται μονόζυξ* in *Aesch. Pers.* 139.

936. **δμως**: strictly to be taken with *νομίζω*.

937. **ἄψεται**: like a beast or reptile.

938. **ὅα**: 'nay,' not correlative to *μέν* in v. 937, which is answered by *δέ* in v. 939. (Perhaps we should read *τε* in v. 938.)

εὐκλείης: cf. v. 623.

939. **ὅν οὐ χρὴν εἶν**: 'who ought not to be alive'; cf. v. 379.

παρεῖς τὸ μόρσιμον: 'having caused to pass by that which was ordained by fate'; cf. v. 695.

940. **διάξω** = *μέλλω διάξω*, 'am destined' etc.

ἄρτι μανθάνω: cf. the words of the maid in v. 145, and those of Admetus in v. 420 *sq.* For the form of expression cf. *Soph. Ai.* 678 *ἐπίσταμαι γὰρ ἄρτιως μαθών*.

941. Cf. v. 911.

942 *sq.* Cf. vv. 193-5.—**ἄν**: attached to the interrogative to show the nature of the following expression. For the thought implied in vv. 941 *sqq.* cf. *I. A.* 1158 *sqq.* *ξυμμαρτυρήσεις ὡς ἀμεμπτος ἢ γυνή, | εἰς τ' Ἀφροδίτην σωφρονοῦσα καὶ τὸ σὸν | μέλαθρον ἀξουσ', ὥστε σ' εἰσιόντα τε | χαίρειν θύραξέ τ' ἐξίοντ' εὐδαιμονεῖν* (referring to the salutations *χαίρει* and *εὐδαιμονοίης*).

ποῖ τρέφομαι: cf. on v. 834.

944. **ἔνδον ἔξ**: note the juxtaposition of opposites.

945. εὖτ' ἄν : 'as often as.'

946. ἤε = καθήστο.

στῆγας = δόμους, 'rooms.'

947. ἀτχμηρὸν : *squalidum*, because there was no woman at home to see that the servants performed their offices properly. In Aristoph. *Νυθ.* 43 sq. Strepsiades says of his bachelorhood ἐμοὶ γὰρ ἦν ἀγροικὸς ἡδιστὸς βίος | εὐρωτιῶν ἀκόρητος κτέ.

ἀμφὶ γούνασι : 'at either knee.'

948. πύπτοντα : 'clinging.'

κλαίῃ : 'cry for'; cf. v. 189 sq.

οἱ δὲ : sc. οἰκέται.

949. ὡς κτέ : saying ὡς δεσπότιν ἐκ δόμων ἀπωλέσαμεν. Indirect exclamation. Cf. *I. T.* 541 παῖς ἔτ' οὖσ' ἀπωλόμην (sc. ἐκ δόμων).

950. Cf. Soph. *Αἰ.* 1021 τοιαῦτα μὲν κατ' οἶκον· ἐν Τροίᾳ δέ μοι,—a most noteworthy parallel.

ἔξωθεν : 'from without,' as if he were between two fires.

951 sq. γάμοι : 'marriage-feasts,' 'marriage-processions.'

ἔλωσι : 'harass.'

ξέλλογοι γυναικοπληθεῖς : 'assemblages of women,' as at the Thesmophoria. The phrase is reminiscent of γυναικοπληθῆς δμιλος in Aesch. *Pers.* 121 sq.

952. ξανέξομαι = δυνήσομαι ἀνέχεσθαι. ἐξ implies accomplishment.

953. λεύσσων : 'the constant sight of.'

954. The self-consciousness of Admetus finds a similar expression to that of Nausicaa (Hom. *ξ* 275) καὶ νύ τις ὦδ' εἴπησι κακώτερος ἀντιβολήσας κτέ.

ἐρεῖ : i.e. to his neighbour.

μ' : 'of me.'

956. ἀψυχα : cf. vv. 642, 696, 717.

957. εἶτ' : cf. v. 696.

958. Cf. v. 338 sq.

αὐτὸς : emphatic, 'it was his own fault,' as if we had αὐτὸς αἴτιος ὧν ἐπεὶ οὐκ ἤθελε.

οὐ θέλων : *recusans*.

959. *κακοῖσι* = *συμφοραῖς*.

κληδόνα : 'reputation'; cf. v. 315.

960. *δῆτα* : 'then, pray,' 'under such circumstances,' referring to the preceding sentence and rendered more explicit by the following words.

κίδιον : sc. *τοῦ θανεῖν, τεθνάαι*. Cf. Aesch. *Prom.* 747, Eur. *Med.* 798.

961. A repetition of *τοιάυδε*—*ἔξω* in v. 959 *sq.*—*κλύοντι* = *ἀκούοντι*, idiomatic passive of *λέγειν*, 'say (good or ill) of.'

VIII. ΣΤΑΣΙΜΟΝ ΤΡΙΤΟΝ (vv. 962-1005).

The first strophe and antistrophe celebrate the absolute power of Necessity. In them the Poet professes his fatalistic faith, based upon long study. In the second strophe and antistrophe the case of Admetus is cited as confirmatory evidence of the power of Necessity; but an attempt is made to cheer him by citing the fate of the sons of gods. Alcestis's virtue is extolled, and heroic honours at her tomb are foretold. The comfort offered in v. 989 *sq.* seems to form, as it were, the text of the choral-sermon in Soph. *Antig.* 944-987.

962. *ἔγω* : the Poet speaks by the mouth of his Chorus.

διὰ μούσας = *διὰ μουσικῆς*, 'literary study.' We understand *ἔβην* from *ἦξα*, which strictly belongs only to *μετάρσιος*. For the idiom see v. 874 and note.

963. *μετάρσιος ἦξα* = 'aloft I sprang.' *μετάρσιος* = *μετέωρος*, *ἦξα* = *ἐπτάμην*. Schol. *καὶ περὶ μετεώρων ἐφρόντισα*. The reference is, of course, to Euripides' astronomic studies pursued under the direction of Anaxagoras. For references to Anaxagoras' theories see the Scholia on *Orest.* 982, *Hipp.* 601 (the sun a molten mass), *Troad.* 884 (the earth poised in the surrounding atmosphere). See also the fourth chapter of Valckenaer's *Diatrise* and Nauck's essay *De Eur. Vita Poesi Ingenio*, p. xxxi (Teubner text edition, vol. i.). On the other hand, P. Decharme, in his article on Euripides and Anaxagoras (cited in the note on vv. 904-910), after examining the various supposed references to the teachings of Anaxagoras in Euripides, as well as the tradition according to which Eur. was a pupil of Anax., comes to the conclusion that "the tradition that makes Euripides the disciple of Anaxagoras deserves little credit, and it should be toned down to—a certain degree of familiarity and

friendship between the poet and philosopher." This view I cannot but regard as extreme.

964. Referring apparently to Euripides' private library, mentioned among famous libraries of antiquity by Athenaeus (1, 3a). Cf. Aristoph. *Ran.* 943, 1409.

967. *σανίσιν*: 'tablets,' preserved in the sanctuary of Dionysus on Mt. Haemus in Thrace and said to contain the poetic wisdom of Orpheus. Schol. ὁ δὲ φυσικὸς Ἡράκλειτος εἶναι ὄντως φησὶ σανίδας τινὰς Ὀρφέως, γράφων οὕτως· τὸ δὲ τοῦ Διονύσου (sc. ἱερὸν) κατεσκευάσται [ἐπὶ] τῆς Θράκης ἐπὶ τοῦ καλουμένου Δίμου, ὅπου δὴ τινὰς ἐν σανίσιν ἀναγραφὰς εἶναι φασὶ <Ὀρφέως>.

968 sq. *Ὀρφεία γήρυς*: the art is put for the poet.

κατέγραψεν: 'wrote down,' 'deposited in writing'; see on v. 967.

δοα: 'in all that.' He refers to the written lore of physicians, who called themselves 'sons of Asclepius,' as the Chian rhapsodes called themselves 'sons of Homer.'

971. *φάρμακα ἀντιτεμῶν*: *φάρμακα* comes noticeably soon after *φάρμακον* in v. 966. In *ἀντιτεμῶν* the former element refers to the counteractive power of the medicines; the latter, to the cutting and shredding of the herbs from which they were compounded and distilled.

972. *μόνας*: 'of her alone'; for the position and emphasis cf. v. 122.

974. *ἔστιν* = *ἔξεστιν*.

βρέτας: properly of a rude archaic statue, or *ξόανον*; here, however, of any statue (*ἀγαλμα*).

975. *σφαγίων κλίει*: the reference should literally be to the bleating or lowing of the slaughtered beasts; perhaps, though, we are to think of the prayers in connection with the sacrifice, or to regard the sacrifice itself as a form of supplication.

976 sq. For the form of expression cf. *Hipp.* 528 sq. (addressed to Eros) *μή μοι ποτε σὺν κακῷ φανείης | μηδ' ἀρρηθ-
μος ἔλθοις*.

μείζων: 'in greater measure.'

ἐν βίῳ: 'during my life hitherto'; it is as if we had *ἐν τῷ πρὶν* (*πρόσθεν*) *βίῳ*.

978. *νεύση*: for the syntax see v. 76 and note; for the significant act referred to, Hom. A 524-30.

979. *σὺν σοί*: 'subject to thee.' Cf. the familiar *σὺν θεῷ*, 'please Heaven.' Thus all things are subject to *Ἀνάγκη*.

980 sq. The reference is to the working of iron among the Chalybi (commonly called Chalybes, *Χάλυβες*) on the southern coast of the Black Sea. Aeschylus speaks (*Prom.* 714 sq.) of the *σιδηροτέκτονες Χάλυβες*; but the passage in Aeschylus that Euripides seems to have in mind here (where also the form *Χάλυβος* occurs) is *Sept.* 727 sqq. *ξένος δὲ κλήρους ἐπινωμᾶ | Χάλυβος Σκυθᾶν ἀποικος, κτέ. δαμάζεις* likens the stubborn metal to an animal that is broken to the yoke.

ἀποτόμου λήματος: 'headlong, stubborn, spirit'; cf. Aeschylus' description of Prometheus (*Prom.* 18) *τῆς ὀρθοβούλου Θέμιδος ἀπινομήτα παῖ*. See also *Aic.* 118.

ἔστιν: sc. *σοί*.

αἰδώς: 'regard,' 'respect.'

The iron seems to be personified in v. 981, but the two *vv.* contain an implied comparison: 'As the force of the workman smelts and forges iron, so the force of Necessity controls the most stubborn human spirit.' Cf. *Cycl.* 596 *πέτρας τὸ λῆμα κάδάμαντος ἔξομεν*.

984. With the grip of a wrestler; cf. v. 847 sqq.

985 sq. *τόλμα*: 'bear up.'

κλαίων: instrumental, = *δάκρυσι*.

ἄνω: a doubtful reading. Can the meaning be 'those who have died in the upper world'? *ἄνω* is certainly otiose with *ἀνάξεις* (cf., however, v. 853). We should expect something like *νεκρούς*; cf. v. 995.

989. *καί*: we should expect *καί γάρ*.—*θεῶν*: emphatic in position.

σκότιοι φθίνουσι: the figure is taken from the setting of a heavenly body; cf. Aesch. *Pers.* 377 sq. *ἐπεὶ δὲ φέγγος ἤλιου κατέφθιτο | καὶ νύξ ἐπήει*.

παῖδες ἐν θανάτῳ: parallel to *θεῶν σκότιοι*.

991 sq. *φίλα μὲν—φίλα δ'*: epanaphora.

μεθ' ἡμῶν: 'among us.'

θανούσα: 'now that she has died.'

994. *ἔξειξω κλισίας ἀκοιτῖν*: juxtaposition of associated words. *κλισίας* = *εἰναίς*, *λέκτροις*,—a rare usage, perhaps without nearer parallel than *I. T.* 856 sqq. *Ἀχιλλέως | ἐς κλισίαν λέκτρων | δόλι' ὄτ' ἀγόμεν*.

995-9. Cf. βωμὸς ὁ τάφος in the Simonidean fragment (* 4. [9] Bergk) on the heroes of Thermopylae, of which this passage seems to be a conscious echo. Cf. also Aesch. *Cho.* 106 αἰδομένη σοὶ βωμὸν ὡς τύμβον πατρός, Aristoph. *Thesm.* 887 sq. κακὴ κακῶς τὰρ' ἐξολεῖ, | ὅστις γε τολμᾷς σῆμα τὸν βωμὸν καλεῖν (which may have reference to the passage in the *Alcestis*). Cf. also Eur. *I. A.* 1445 βωμὸς θεῶς μοι μῆμα τῆς Διὸς κόρης. See *Class. Rev.* vi. p. 413.

χῶμα : a mere mound of earth over the dead.

θεοῖσι ὁμοίως : cross-cut comparison ('*comparatio compendiaria*') for βωμοῖσι θεῶν.

σέβας ἐμπόρων : 'an object of reverence to (lit. from) wayfarers.'

1000. τις : sc. ἐμπόρων.

δοχμῖαν : cf. v. 575.

1001. ἐμβαίνων : 'walking in,' cf. *Rhes.* 214 ὅταν δ' ἔρημον χώρον ἐμβαίνω ποδί.

ἑρῆ : presumably to himself.

1003. Cf. Hes. *Op.* 121 sqq. αὐτὰρ ἐπειδὴ τοῦτο γένος (sc. τὸ χρύσειον γένος) κατὰ γαῖα κάλυψεν, | τοὶ μὲν δαίμονές εἰσι Διὸς μεγάλου διὰ βουλὰς | ἔσθλοι, ἐπιχθόνιοι, φύλακες θνητῶν ἀνθρώπων.

1004. εὖ δοίης : cf. *Androm.* 750 θεοὶ σοὶ δοῖεν εὖ καὶ τοῖσι σοῖς.

1005. φᾶμαι : nearly = εὐφημία.

IX. ΕΞΟΔΟΣ (vv. 1006—1163).

(Vv. 1006-7, which usher in Heracles, are spoken by the Coryphaeus after the conclusion of the choral-song proper, and, therefore, belong to the *Exodos*.)

Aristotle (*Poet.* c. 12) says: ἔξοδος δὲ μέρος ὄλον τραγωδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος (*i.e.* an antistrophic ode).

The Coryphaeus first addresses Admetus, who has remained on the stage during the preceding ode. Heracles then enters, apparently from the left.

1006. καὶ μὴν : see on v. 507.

1007. ἴστίαν : implying 'hospitable roof.'

1008. Cf. Aesch. *Sept.* 1 Κάδμου πολίται χρῆ λέγειν τὰ καίρια.

1009. Cf. *Or.* 1069 ἐν μὲν πρώτῳ σοι μομφὴν ἔχω.

1010 sq. *σιγῶντ'*: in agreement with *τινα* understood.

κακοῖσιν: sociative dative with ἔγγυς *παρεστῶς*.

ἤξιουν: "*dignum me censebam.*" (Monk.)

ἐξετάζεσθαι φίλος: military metaphor = 'to be mustered in the ranks of your friends' (lit. mustered as a friend), i.e. 'to be regarded or treated as a friend (*νομιζεσθαι φίλος*).'

1012. οὐκ ἔφραζες: 'would not,' etc.

προκείμενον: participial *oratio obliqua*.

1013. *ἔξινιζες*: conative.

1014. ὡς δὴ: 'as if, forsooth.'

θυραίου κτέ.: cf. vv. 778, 814.

1015. *κἀστυψα κράτα*: cf. v. 759.

ἐλειψάμην: 'poured out for myself' (*λείβειν*). "*Facilius—sic videtur usurpari potuisse, ut notaret meas libationes facio [feci], quam σπένδεσθαι, quod est foedus facere.*" (Hermann.)

1016. Cf. v. 833.

1017. For the repetition cf. v. 809.

παθὼν = ἐπεὶ ἐπαθον. With *παθὼν τὰδε* cf. v. 816.

1018. *μὴν*: virtually 'however.'

1019. *ἦκω*: we should expect *ἦλθον*: cf. *Andr.* 1238, *Hel.* 144, *Or.* 611, *Ion* 332 (cited by Schroeder, *De iteratis*).

ὑποστρέψας: suggestive of turning something under. Cf. the verb 'double.'

1020. *λέξω = βούλομαι λέξαι*; cf. v. 1018.

τὴνδε: with a gesture toward the veiled woman at his side, whose hand he seems to hold. The asyndeton imparts abruptness.

λαβὼν: taking by the hand is implied.

1021 sq. *ἕως ἄν—ἔλθω*: *dum redierim*. *ἄν* indicates the uncertainty of the issue of Heracles' adventure (= 'haply').

1023. *πράξας*: 'fared.'

μὴ τύχοιμι: a prayer. The following opt. *νοστήσαιμι* is also a prayer; cf. *Soph. Trach.* 92 sq. *καὶ* ('even') *γὰρ ὑπέρω τό γ' εὐ πράσσειν, ἐπεὶ πύθιοιο* (first hand in L), *κέρδος ἐμπολᾶ*.

1024. σοῖσι δόμοις: dat. with προσπολεῖν (a verb of service).

1025. μόχθῳ: dat. of means.

1027. ἀθληταῖσιν: 'for athletes,' i.e. for them to contend in.

ἀξίον πόνον: appositive to ἀγῶνα.

1028 sq. νικητήρια λαβόν: 'having received her as prize of victory' (plural for sing.).

τὰ κοῦφα: inner object with νικῶσιν. Schol. τὰ μὲν γὰρ κοῦφα ἀγωνίσματα ὡς δρόμοι ('foot-races') <ἢ> ἡνιοχεῖαι ('chariot-races') τὰ περὶ ταχύτητος καὶ κουφότητος.

ἦν = ἐξῆν.

1031. βουφόρβια = ἀγέλη βοῶν (Schol.), or rather simply βόες.

1032. ἐπ' αὐτοῖς: 'in addition to them' (i.e. to the βουφόρβια). Cf. the list of prizes in Hom. Ψ 262 sqq. Heracles implies that he did not take the oxen because he had no use for them.

ἐντυχόντι: 'to one that happened upon (the games).'

1033. Construe αἰσχρὸν ἦν παρῆναι τόδε κέρδος εὐκλεές (δν). Note contrasted terms at either end of the vs.—it was 'shameful' because the gain was 'glorious.'

παρῆναι: 'to let slip,' from παρήμι; cf. 939.

1034. σοὶ μέλειν γυναῖκα = σὲ ἐπιμελεῖσθαι γυναῖκός.

1035. κλωπαῖαν: cf. κλώπα in v. 766 and the note there.

σὺν πόνῳ λαβόν: cf. v. 1025.

1037. ἀπείων = ἀτιμάζων.

ἐν ἐχθροῖσιν τιθεῖς: though ἐχθροῖσιν is masc., the phrase is essentially similar to that in v. 630.

1038. ἀθλίους: Euripides is fond of the masculine form instead of the feminine in adjs.

1039. ἀλγος ἀλγει: cf. νοσοῦντι νόσον in 1047, ἔλθῃς ἡρημένον in v. 1065.

1040. Heracles had actually thought of this; see v. 538.

1042. εἰ πως ἔστιν: a formula of courtesy; ἔστιν = ἐξεστίν (Schol. εἰ ἔστι δυνατόν).

αἰτοῦμαι σ': parenthetical.

1043. ὅστις: generic, 'one of those who' etc.

1044. ἀνωχθί : Homeric, = κέλευσον.
 1045. Φεραίων : with πολλοί.
 1046. ὄρων : 'constantly seeing.'
 1047. ἀδακρυς εἶναι : 'refrain from tears.'
 νοσοῦντι νόσον : apparently proverbial.
 1048. ἄλις : just employed in v. 1041 ; cf. also v. 334
 (also spoken by Admetus).
 1049. ποῦ καί : 'where too' ; cf. v. 834.
 τρέφουτ' ἄν : Schol. δύναται τρέφεσθαι.
 1050. νέα γάρ : sc. ἔστιν.
 πρέπει : apparently impersonal, 'is manifest.'
 1051. πότερα : correl. to ἦ in v. 1055.
 δῆτ' : 'forsooth.'
 ἀνδρῶν στέγην = ἀνδρωνίτιδα.
 κατ'—ἐνοικήσει : κατὰ and ἐν are here virtually synonymous.
 —We should expect a subjunctive, not a future.
 1052. καί : much like καίτοι.
 ἀκραιφνήs : Schol. καθαρά ἀνδρῶν, ἀφθορος ἀνδρῶν.
 στραφωμένη : versans.
 1053. ἔσται = μενεῖ, διατελεῖ.
 1054. προμηθεῖαν ἔχω = πρόνοιαν ἔχω (v. 1061), προνοῶ.
 1055. τρέφω : subjunct.
 1056. καί πῶs : cf. v. 1052.

ἐπεσφρώ : 2nd aor. subj. "The Old Attic has a few forms (imperf. and 1st and 2nd aor.) that seem to come from a verb φρήμι, conjugated like ἴημι and identical with it in meaning. A compound προίημι has been suggested ; but this must have been long forgotten, since we find two prepositions before the verb. As yet no real explanation of the verb has been found." (Wilamowitz on *H. F.* 1267.) Brugman (*Neue Jahrb. f. Philol.*, 1880, pp. 217-230) explains that a vb. φρέω or πίφρημι (from the root *bher* 'carry') was confused in certain forms, by false analogy, with ἴημι (εἰσῆμι nearly = εἰσφέρω).—The form here used = ἐπεσβήσω (cf. ἐσβήσας in v. 1055).

1057. The asyndeton and the position of διπλήν combine to heighten the effect.

δημοτῶν : here 'the members of the δῆμος' (= 'people,' not 'deme'), 'subjects.'

1058. The same fear of public censure is shown by Admetus in v. 954 *sqq.* Cf. Agamemnon's words in Aesch. *Ag.* 938 *φήμη γε μέντοι δημόθρους μέγα σθένει.*

ἐλέγξῃ : 'accuse me of.'

εὐεργέτιν : cf. *I. A.* 1447, where Iphigenia, about to die to procure the success of the Trojan expedition, calls herself *Ἑλλάδος εὐεργέτις.*

1059. **πίπτειν** : 'lie'; see on v. 350.

1060. We should expect to understand *μέμψω* with *τῆς θανούσης*. But Alcestis, being dead, cannot blame him, and so the form of the sentence is changed.

ἀξία δ' ἔμολ σέβειν : cf. *Heracl.* 315 *ἀξιοὶ δ' ὑμῖν σέβειν.*

1061. **πρόνοιαν ἔχειν** : cf. v. 1054. Admetus now addresses himself to the veiled woman.

1063. **μορφῆς μέτρ'** : 'stature and figure'; cf. *Hel.* 563, where Menelaus says to Helen, whom he has not yet recognised, 'Ἑλένη σ' ὅμοιον δὴ μάλιστ' εἶδον, γύναϊ. (In the recognition-scene in the *Helen*, Euripides has drawn considerably upon the *Alcestis*.)

προσῆξαι : cf. Crit. Appendix.

δέμας : 'build.'

1065. **ἔλης ἤρημένον** : proverbial form of expression.

1067. **ἐμήν** : 'my own,' pathetic emphasis at the close of the member.

θολοί : 'renders turbid.' The figure seems to be derived from the familiar sight of a torrent turbid and swollen by winter rains and ready to burst its banks (cf. *κατερρώγασιν* in the following verse).

1068. **πηγαὶ κατερρώγασιν** : cf. Soph. *Trach.* 852 *ἔρρωγεν παρὰ δακρῶν.*

1069. Cf. v. 940 and *Hec.* 375. We express more abstractly — 'taste the bitterness of.'

1070. **ἔχοιμ' ἄν** : sc. *δύναμιν*; cf. v. 1072.

εὖ λέγειν = *ἐπαινεῖν.*

1071. **ἦτις ἐστί** : cf. v. 1062 and see the Crit. Appendix.

καρτερεῖν : 'endure.' "Cf. *Androm.* 262 *ἐγκαρτερεῖς δὴ*

θάνατον; there is a like sentiment in Theognis 1163 ἀλλ' ἐπιτολμῶν χρῆ δῶρ' ἀθανάτων, ὅσα διδοῦσιν, ἔχειν." (Paley.) The formulaic and proverbial character of the remark befits the old Coryphaeus. θεοῦ δόσιν refers here to fortune (cf. τύχην above).

1074. ποροῦναι = παρασχεῖν, δοῦναι.

1075. ποῦ τόδε : sc. ἐστι (= ἐξεστι); cf. the foll. vs.

1076. μολεῖν : sc. πάλιν.

1077. ὑπέρβαλλ' : 'overshoot the mark,' i.e. of truth, as Heracles and the audience understand; Admetus thinks of excessive indulgence in grief.

ἐναισίμως = μετρίως. αἴσα = 'due measure.'

φίρε : conative.

1078. καρτερεῖν : sc. τινα. Cf. v. 1071.

1079. προκόπτους : a metaphor taken from clearing ground. Cf. *Hipp.* 23.

θέλωις : 'should wish,' 'should persist in.'

1080. ἔρωις = πόθος, 'yearning,' as Heracles virtually interprets in the foll. vs. Cf. also v. 1087.

ἐξάγει : i.e. beyond the bounds of moderation.

1082. Cf. *Hec.* 667 sq. κἄτι : καί = καὶ ταῦτα.

1083. Cf. v. 615 sq., also *Med.* 364.

1084. ὥστ' : οὕτως ἐσθλήτης is implied.

βίω : locative.

1085. χρόνος μαλάξει : cf. v. 381.

ἡβᾶσκει = νέον καὶ ἰσχυρόν ἐστιν.

1086. λέγοις : 'speak of.'

1088. οἶον εἶπας : exclamatory like the Homeric ποῖον τὸν μῦθον εἶπες (A 552), ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων (a 64).

οὐκ ἂν ᾤμην : sc. τοιοῦτο σέ λέξειν or the like. 'I should not have thought.'

1089. Heracles' astonishment is hardly altogether feigned. Such constancy was not in accordance with his nature.—The futures here are strongly voluntative.

1090. Cf. v. 848. τῶδε : sc. ἀνδρῖ. Cf. v. 1084.

1091. ἀφαλεῖν : for the tense of the inf. see Goodwin, *M. and T.* §§ 100, 136.

1092. **ἔπουπερ** : 'even where.'

1093. For the repetition cf. v. 1017.

μυρίαν ὀφλισκάνεις : cf. Soph. *Ant.* 470 *σχεδὸν τι μύρη μυρίαν ὀφλισκάνω*. The metaphor is drawn from the law-courts.

1094. Understand *ἴσθι*. "ὥς is sometimes used with an ellipse of *ἴσθι* ('be sure that') in giving a peremptory ultimatum or a decisive assurance." (Jebb on Soph. *Al.* 39.) The negative of the *oratio obliqua* conforms to the unexpressed imperative. Cf. *Ion* 313.

1095. For the idiomatic aorist see Goodwin, *M. and T.* § 60.

1096. **προδοῖς** : with the special sense that it has in v. 1059.

1097. **γενναίων** : 'hospitable.' Heracles artfully touches Admetus's weak point.

1098. **μή** : sc. *αἰτήσης*.

πρὸς σε τοῦ : cf. v. 275 and the note.

ἄντομαι = *ἰκετεύω*.

1099. **καὶ μὴν** : solemnly and with an underlying adversative notion.

μὴ δράσας = *ἐὰν μὴ δράσης* ('fail to do').

1100. **δρῶν** : 'in the doing.'

γε : 'yet.'

λύπη καρδίας δηχθήσομαι : imitated in *Rhes.* 596 *λύπη καρδίας δεδηγμένοι*.

1101. **τάχ' ἄν** = *ἴσως ἄν*. As Paley says, *τάχα* is sometimes 'very soon,' sometimes 'very likely.'

ἐς δέον = *ἐς καιρὸν*, 'opportunistically.'

χάρις : 'the favour (that I ask).'

1102. This verse would be keenly appreciated by the audience.

1103. **καὶ** : anticipatory of *συν*.

1104. **καλῶς εἰπῶς** : 'it is very good of you to say so,' 'I thank you,' a formula of politeness (cf. Soph. *Al.* 94). Here used in courteously declining something, like *ἐπαίνῳ*.

1105. 'She shall go, if she *must*; but first see whether she *must*.'

1106. **χρῆ** : sc. *ἀπιέναι*.

σοῦ γε μὴ μέλλοντος = *et* γε μὴ μέλλεις, 'if at least, that is if, you are not going,' etc. Cf. *Heracl.* 264.

1107. Susceptible of a twofold interpretation. Admetus understands : 'It is not without reason that I on my part have this desire'; Heracles means this and also (for the audience) : 'It is because I know something that you do not (*viz.* that you are about to receive back Alcestis).' (Possibly the text is corrupt. I have thought of *τι κεδνόν* for *τι κάγῶ*.)—Heracles' answer is marked by a quiet firmness that shows Admetus that he must yield. Admetus has just indicated (in *v.* 1106) his reluctance to give offence.

ἔχω προθυμίαν : cf. *v.* 51.

1108. νίκα νυν : 'well then, have your way.'

μὴν : 'however.'

1109. ἔσθ' ἔθ' = *évolore*.—In writing *vv.* 1108 and 1109 it is not improbable that Euripides had in mind the conclusion of the dispute between Clytaemnestra and Agamemnon in regard to the latter's triumphal entry into his palace (Aesch. *Ag.* 941 *sqq.*) : Cl. τοῖς δ' ὀλβίοις γε καὶ τὸ νικᾶσθαι πρέπει. *Ag.* ἦ καὶ σὺ νίκην τῆνδε δῆριος τίεις. Cl. πιθοῦ κρατεῖς μέντοι παρὲς γ' ἐκὼν ἔμοι.

1110. κομίζετ' : addressed to the attendants, as shown by the following *vs.*

δέξασθαι δόμους : the same phrase in *v.* 817.

1111. οὐκ ἂν μεθείην : 'I should not like to relinquish.'

1112. Note the assonance (*παρήχησις*) in *αὐτὸς αὐτήν* and *δοκεῖ δόμους*.

1113. μὲν οὖν : contradicting and correcting, as in *v.* 821. Heracles here proposes to fulfil the pledge of *v.* 854. The middle *θήσομαι*, 'place as my property,' is a happy touch of "tragic (or, rather, comic) irony." Heracles here seems to try to put Alcestis's hand in her husband's; cf. *v.* 1115.

1114. οὐκ ἂν θίγομαι : expressive of disinclination, like *οὐκ ἂν μεθείην* in *v.* 1111.

πάρα = *πάρεστιν*, 'she may, if she like.'

1116. ἀναξ : 'my lord,' said with some hauteur.

οὐ θέλοντα κτὶ = *ἀκοντα*.

1117. Heracles adopts a more conciliatory tone. *ξένης* appears to be put briefly for 'the stranger's hand.'

1118. **καὶ δὴ** : 'well, there !' (stretching out his hand).

Γοργόν' ὡς καρπομῶν : *i.e.* with face averted. The familiar story is alluded to also in *Orest.* 1520 *sq.*—**καρπομῶν** = **μέλλων καρπομῶν**.

1119. **ἔχεις** : said similarly by the Chorus to the groping Cyclops (*Cycl.* 683).

σφίξιν νῦν καὶ : more vigorous than its syntactic synonym **ἐὰν σφίξῃς**.

1121. **βλέψον δ' ἐς αὐτήν** : 'but cast your eyes upon her' ; cf. Aristoph. *Ran.* 562 *ἐβλεψεν ἐς με δρυμόν*, 'cast a bitter glance upon me.' At these words Heracles draws the veil aside.

εἰ : '(and see) whether.'

πρέπειν = **προσεοικέναι**.

1123 *sq.* On the correct reading of these verses and for parallel passages see the Crit. Appendix.—Horace's *improvisa—species exterrēt* (*Epp.* 1, 6, 11) looks like a reminiscence of **φάσμι' ἀνέλπιστον** and **ἐκπλήσσει χαρά**. (On this sense of *exterrēt* see Kiessling's note *ad loc. cit.*)

1124. The order of the words is in keeping with the emotion expressed,—'Wife can I call this woman?—mine?—in very truth?'

ἐτηγρόμως : cf. *Hel.* 709 *ἡ δ' οὖο' ἀληθῶς ἐστίν ἤδε σὴ δάμαρ* ;

1125. **κέρτομος** : appropriate to a mocking phantom. In *Hel.* 619 *sqq.* the messenger that announces the disappearance of the phantom Helen says to the real Helen : **οὐκ ἐὼ σε κερτομῶν | ἡμᾶς τὸδ' ἀδθις, ὡς μάτην ἐν' Ἰλίῳ | πόνους παρείχες κτέ.** The passage in the *Alcestis* is imitated by Heliodorus, *Aethiop.* 2, 6 *εἰ μή τις ἡμᾶς παίζει καὶ νῦν δαίμων*.

θεοῦ : here seemingly nearly **δαίμονος** (*i.e.* fortune personified) ; cf. v. 1071.

ἐκπλήσσει : the metaphor, which seems to be derived from driving a horse out of the straight road by a blow, is illustrated by *Ion* 635 *sq.*, where *Ion* speaking of the "even tenor of his way" says : **οὐδέ μ' ἐξέπληξ' ὁδοῦ | πονηρὸς οὐδεῖς**. So here Admetus fears that he may have been driven out of his right mind by his sudden joy. Cf. the use of *exterrere* in the quotation to vs. 1123 *sq.*

1126. **οὐκ ἔστιν, ἀλλὰ** : 'not so, but' ; cf. *Soph. Ant.* 288 *sq.* *ἢ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεοῦς ; | οὐκ ἔστιν, ἀλλὰ ταῦτα κτέ.* In such cases we may mentally supply *οὕτως* after *ἔστιν*.

τήνδ' : 'in this woman,' 'here.'

1127. **δρα γε μή**: 'beware though lest.' Admetus is still timid. Cf. *Hel.* 569, where Menelaus prays, after Helen has declared her identity: **ὦ φωσφόρ' Ἐκάτη, πέμπε φάσματ' εὐμενῆ.**

1128. **ψυχαγωγόν**: literally 'one that draws souls (*ψυχὰς ἀγει*) (to the upper world).' Cf. Aesch. *Pers.* 687 and Heliodor. *Aethiop.* 2, 11.

τόνδ': i. e. 'in me,' = **τόνδ' ἀνδρα.**

1129. **ἔθαπτον**: 'was just now engaged in burying.'

The latter half of this vs. is very similar to that of v. 1126. The last two feet are repeated in v. 1131.

1130. **σάφ' ἴσθ'**: said with cheery reassurance; cf. v. 796.

τύχη: sc. *ἀγαθῆ.*

1131. Admetus still speaks with the hesitation of mingled joy and distrust.

προσίπω ζῶσαν: for the phrase cf. *Med.* 1350.

ὣς: seemingly to be taken partly with *ζῶσαν*, partly with *δάμαρτ' ἐμήν.*

1132. **ἤθελες**: sc. *ἔχειν.* *ἤθελες* seems here = *ἐβούλου.*

1133. **ἄμμα** = *πρόσωπον.*

1134. **ἔχω σ' ἀλπτως**: cf. *Ion* 1440 sqq. (Creusa addressing her long-lost son) *ἐν χεροῖν σ' ἔχω, | ἀελπτον εὐρημί, ὃν κατὰ γὰς ἐνέρων | χθόνιον μετὰ Περσεφόνας τ' ἐδόκουν ναίειν*, and *Electr.* 578 sq.

ὄσποτ'—**δοκῶν** = *ἐπει ὄσποτ'*—*ἐδόκουν*: an instance of imperfect participle.

1135. Heracles endeavours, by a pious ejaculation, to check excessive expressions of joy on Admetus's part, in deference to the popular superstition of the 'envy of Heaven' (*φθόνος θεοῦ*), of which Herodotus is the chief ancient exponent; cf. 7, 10 *φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολούειν.*

Admetus now begins to return thanks to Heracles.

1137. **ὁ φιλύσας πατήρ**: the real father, in contradistinction to Amphitryo.

1138. **σάξοι**: 'keep in safety,' 'preserve.'

ἀνάρθρωσας: the metaphor seems to be taken from repairing a ruined house.—There seems to be a slight pause after this vs., indicated by the asyndeton.

1139. **ἔπεμψας**: 'escort,' 'bring,' *ἤγαγες, ἐκόμισας.*

1140. μάχην ξυνάψας: he thinks of the grapple with Death.

Δαιμόνων: 'departed spirits'; cf. δαίμων in v. 1003, with the note *ad loc.*

τῷ = ἐκείνῳ τῷ, *illi*.

1141. φῆς: with reference to the expected answer.

1142. Cf. v. 846 *sq.*

ἐκ λόγου μάρψας = ἐκ λόγου ὀρηθηὶς καὶ μάρψας or λοχῆσας καὶ μάρψας.—Admetus seems now to turn to Alcestis, who stands mute and motionless. He then turns again to Heracles.

1143. γάρ: introducing the matter of the question as a reason for asking it.

1144. θέμις: *fas*.

1145. κλύειν: 'answer.'

πρὶν ἄν: 'till haply'; ἄν implies a condition still to be fulfilled.

1146. ἀφαγνίστηται: 'have absolved herself of her obligations to.' Cf. v. 75 *sq.*

τρίτον: "omne trinum est perfectum" is an old belief.

1147. ἀλλ': abruptly introductory to the "conclusion of the whole matter."

εἶσω: sc. δόμων.

δίκαιος ἄν: *quae tua est iustitia*.

1148. τὸ λοιπὸν: with εὐσέβει; 'continue in future (as in the past)' etc.

εὐσέβει περὶ ξένους: cf. *Cycl.* 125 φιλόξενοι δὲ χῶσιοι περὶ ξένους. The *περὶ* implies attendance upon,—'hovering about' a guest to see that he has all that he should. We might paraphrase here: 'Show your piety in watchful care of guests.'

1149. καὶ χαῖρ': 'and now, farewell.' Heracles makes as if to go.

1150. τυράννῳ παιδί: 'royal son,' though the odious sense of 'tyrant' would be felt.

1151. μένον: the aorist is like 'stop' for 'remain,' 'stay.'

ξυνέστιος γενοῦ: 'become a member of the family,' a speech quite characteristic of Admetus. Cf. Xen. *Hell.* 3, 1, 24.

1152. ἐπέγεισθαι: 'be making all speed,' implying that he has stayed too long already.

1153. ἄλλ': 'well, if you must go.'

νόστιμον δρόμον: metaphor from a ship returning home from a foreign port.

1154. Cf. v. 425.—ἐντέπω: 'bid,' like λέγω.—τετραρχία: according to Photius this is a reference to the fourfold division of Thessaly into Thetaliotis, Phthiotis, Pelasgiotis and Hestiaeotis, made, according to Aristotle, by Aleuas son of Pyrrhus. (Monk.) The reference to the 'fourfold realm' is a bit of official pomp, a true *pluralis maiestaticus*.

1155. ἐπ': 'to crown.'

1156. κνισᾶν: causative, 'make to reek.'

βουθύτοισι: 'attended with the sacrifice of beees.'

προστροπαῖς: *supplicationibus*.

1157. μεθαρμόσμεσθα: supported by Aesch. *Prom.* 309 and by late writers (see L. and S. s. v. μεθαρμόζειν). 'Have adopted' is perhaps not too strong from the lips of Admetus conscious of his recovered good-fortune.—μεθαρμόσμεσθα (proposed in the *Crit. Notes*) may be supported by vv. 798 (cf. the note *ad loc.*) and 1122: also by *I. T.* 1328, *Med.* 258, 442.

βλον: acc. of the goal, if we read μεθαρμόσμεσθα.

1158. ἀρήσομαι: sc. εὐτυχεῖν, implied in the preceding εὐτυχῶν.

The Coryphaeus closes the drama with five platitudinous anapaestic dimeters, forming a sort of 'recessional,'—the *ξοδος* proper.

1159. δαιμονίων: sc. πραγμάτων, 'works of fortune (or Providence).'

1160. ἀέλπτως: cf. v. 1134.

1161. δοκηθέντ': cf. v. 217 *sqq.*

ἐτελίσθη: gnomic, like ἦρε below.

1162. Cf. vv. 220-25.

1163. ἀπέβη: 'passed off.'

These five verses seem genuine here (cf. the parallel references above). They are also found at the conclusion of the *Helen*, *Bacchae*, *Andromache*, and (with πολλῶν ταμίαις Ζεὺς ἐν Ὀλύμπῳ as the first line) *Medea*.

Professor Gildersleeve (*Essays and Studies*, p. 194) would translate this "wretched tail-piece," as he calls it, thus :

"How many the forms of these devilish storms !
And much that is odd 's fulfilled by the gods ;
That comes not about for which you look out ;
What you don't expect that God doth effect,
And such' was the course of this story."

APPENDIX

OF THE METRES

I.—*The Iambic Trimeter*

THE trimeters in the dialogue of the *Alcestis* are, as we should expect from the date of the play, marked by a noticeably small proportion of trisyllabic feet. In this respect the *Alcestis* stands between the *Hippolytus* and the *Medea*. (See Johannes Rumpel, *Die Auflösungen im trimeter des Euripides*, Philologus xxiv. pp. 407-421.) In my text there are fifty-one certain resolutions. (Elmsley's emendation of v. 542, which gives a tribrach in the second place, seems very probable; but in v. 246 we may well scan *-μέ δυν*, and in v. 498 Ἄρ^εος.) These fifty-one occurrences of a trisyllabic foot may be classified as follows:

1. First foot:—

(a) Tribrach: vv. 339, 351, 520, 647, 1051.

The five cases are all single entire words, and these words are among those that commonly make up the initial tribrach,—πό^τερον [πό^τερα], ὄνομα, ἄτεκνος, πατέρα, δάκρυα. (See Rumpel, *op. cit.* p. 410.) Thus we find πατέρα (vv. 339 and 647), ὄνομα (v. 351), and πό^τερα (vv. 520 and 1051).

(b) Anapaest: vv. 10, 25, 75, 344, 375, 376, 796, 832, 844, 1150.

Of these ten anapaests six are completely formed of single entire words. In two cases (vv. 75 and 844) the quantity of the third syllable is due in part to the following word. In v. 375 the anapaest consists of a disyllabic preposition and part of its regimen (*ἐπὶ τοῖω-*); but this is a regular form of initial anapaest (see Rumpel, *op. cit.* p. 413 sq.). Two of the initial anapaests of the *Alcestis* are formed by the word *στεφάνους* (vv. 796, 832); one by *στεφάνους* (v. 344). We find *ιερέα* in v. 25 and *ιερός* in v. 75. Proper names in the first place are *Σθενέλου* in v. 1150 and *Θάνατον* in v. 844. (The first place in the verse is peculiarly sacred to the anapaest in proper names, such anapaest not necessarily comprising the whole of the name.)

(c) Dactyl: v. 802.

There is caesura after the long syllable, but this is not essential in the initial dactyl.

2. Second foot:—

Tribrach: vv. 159, 166, 175, 187, 839, 1095, 1141.

In every case except v. 839, where the tribrach forms the second half of a proper name, the regular caesura after the first *υ* appears. (This is true also of v. 542, if the emendation be sound.)

The absence of other trisyllabic feet in the second place is regular.

3. Third foot:—

(a) Tribrach: vv. 10, 24, 137, 159, 506, 785, 798, 847.

All these have the regular caesura after the first *υ*.

(b) Dactyl: vv. 311, 552, 611, 642, 671, 675, 684, 687, 691, 694, 754, 802, 851, 940, 1055, 1072.

Of these dactyls all but three (vv. 611, 754, 851) have the regular caesura after the —. In vv. 611 and 851 the caesura falls between the two consonants that make position; in v. 754 it falls before the double consonant that makes position. This is a common license. There is a secondary caesura after the first ∪ in v. 802, but it falls between article and noun.

4. Fourth foot:—

(a) Tribach: vv. 3, 50, 483, 655.

All these have the regular caesura after the first ∪. There is an apparent secondary caesura after the second ∪ in v. 3, between article and noun.

Two trisyllabic feet occur in the same verse as follows: v. 10 (anapaest 1, tribach 3: this combination appears [acc. to Rumpel, *op. cit.* p. 419] 19 times in Euripides), v. 159 (tribach 2 and 3, a common position [see Rumpel, *op. cit.* p. 417]), v. 802 (dactyl 1 and 3, the only position in which two dactyls appear [see Rumpel, *op. cit.* p. 418]). 'Only in v. 159 are the resolutions compensated by spondees.

In order of frequency the trisyllabic feet occur as follows: dactyl 3, 16; anapaest 1, 10; tribach 3, 8; tribach 2, 7; tribach 1, 5; tribach 4, 4; dactyl 1, 1.

If we compare Sophocles' treatment of the trimeter in the *Ajax* and *Antigone* we shall find a slight tendency to introduce a tribach in the fifth place—a feature that does not appear in either *Medea* or *Hippolytus*. See *Ai.* 459 (single entire word—πεδία), *Ant.* 418 (ὄ|ρᾶν|ῶν | ἄχος: perhaps a corruption). (In the *Oedipus Rex* we find two tribachs in this place: vv. 1496 [πατέρα] and 1505 [σφε | περι].) In the *Antigone* we find comparatively few dactyls

in the third place (I count only 11); in the *Ajax* there are 29 (exclusive of v. 968). But this paucity of third-foot dactyls in the *Antigone* must be accounted rather an individual feature of that play; for in Aeschylus' *Prometheus* we find 18 (see Wecklein on *Prom.* 18). The *Antigone* is noteworthy also in having two dactyls in the fourth place (vv. 11, 1108), but no initial anapaests and no double resolutions.

For the Sophoclean elision at the end of a trimeter (ἐπισηναλοφῆ) see *Antig.* 1031 with the notes of Schneidewin-Nauck and Jebb.

II.—*The Lyric Metres*

The division of the verses in the lyric portions of the text is, in the main, that of Kirchhoff; but in the following passages I have preferred Nauck's: vv. 121 = 130, 214 = 227, 400-403 = 413-415, 438 sq. = 448 sq., 443 sq. = 453 sq., 461 sq. = 471 sq., 591 sq. = 600 sq., 872-876 = 889-893 (except that I have set ἄ ἔ by itself), 903 sq. = 926 sq., 984 = 995, 989 sq. = 1000 sq. For the division, as well as the emendation, of v. 254 and for the division of v. 261 I am responsible.

(J. H. H. Schmidt's arrangement will be found in full detail in the third volume of his *Kunstformen der gr. Poesie.*)

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